ORGAN 190.

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190

Twelve VOLUNTARIES, FOR THE Organ.

Composed by

THEOPHANIA CECIL.

Organist of St. Johns Chapel, Bedford Row.

LONDON,

Price 10/6

Printed for the Author & Sold by C. Mitchell, ~~31~~ Southampton Row, Russell Square.

Hunter Sc. 37, King Str. Soho.

LIBRARY
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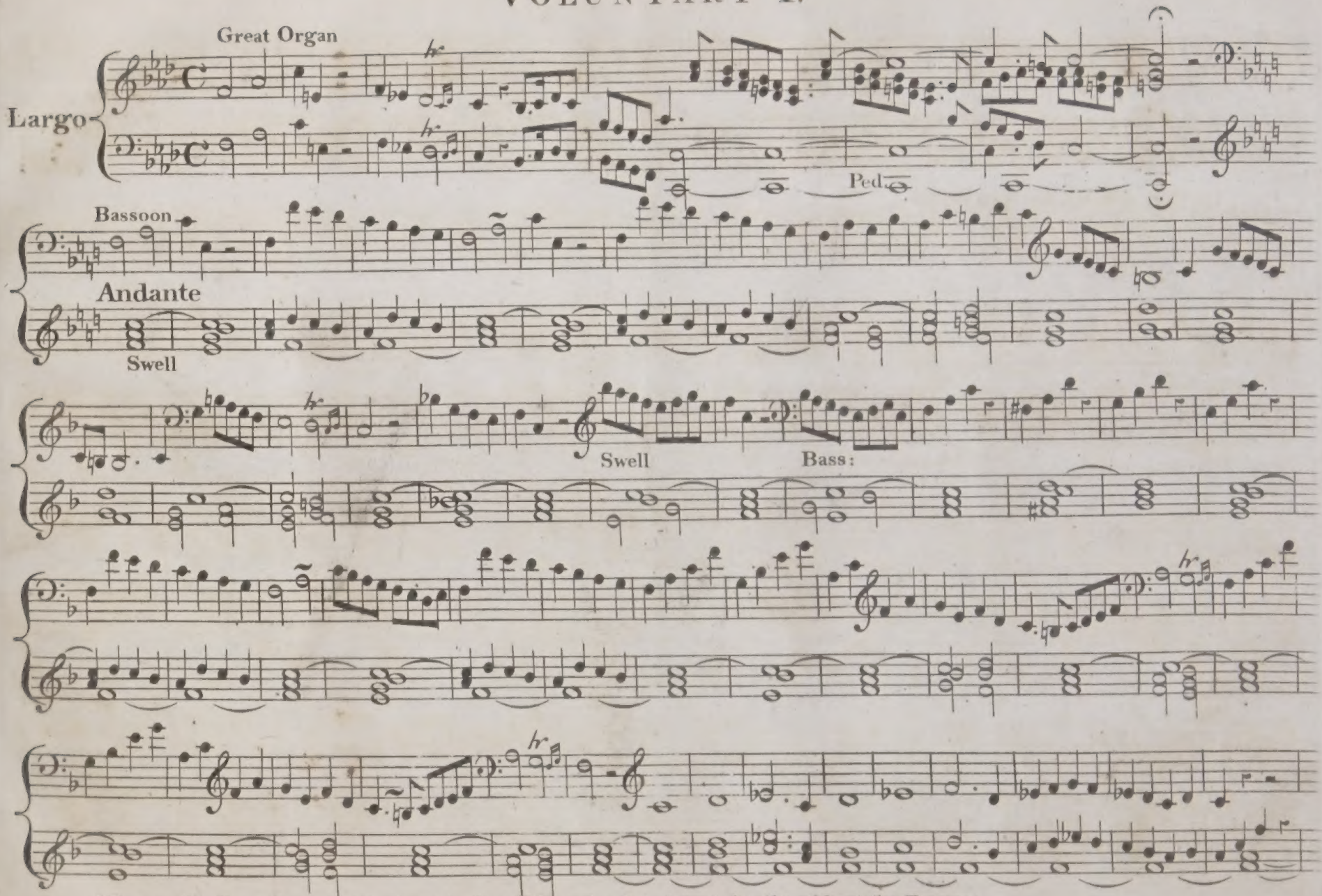
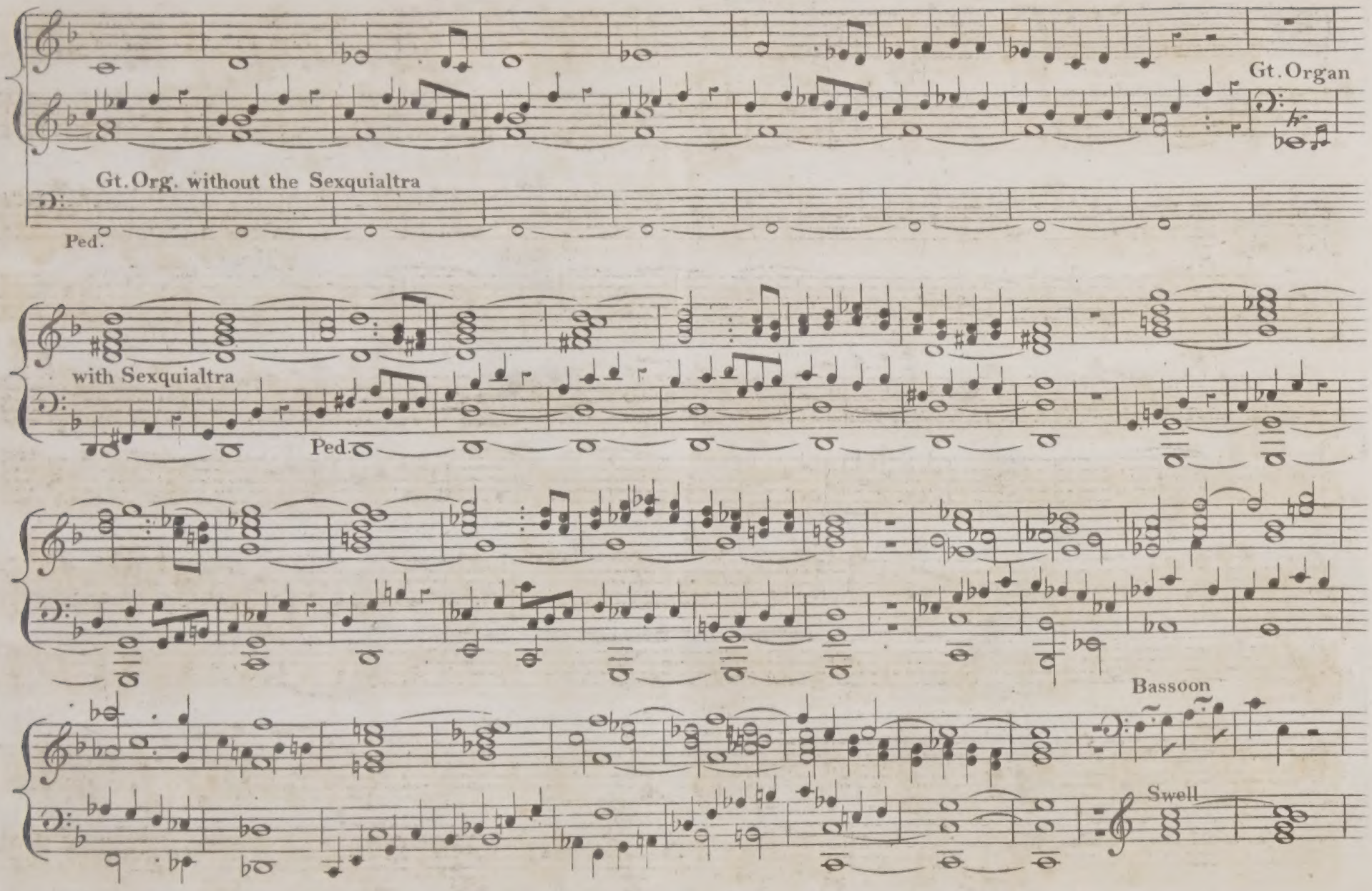
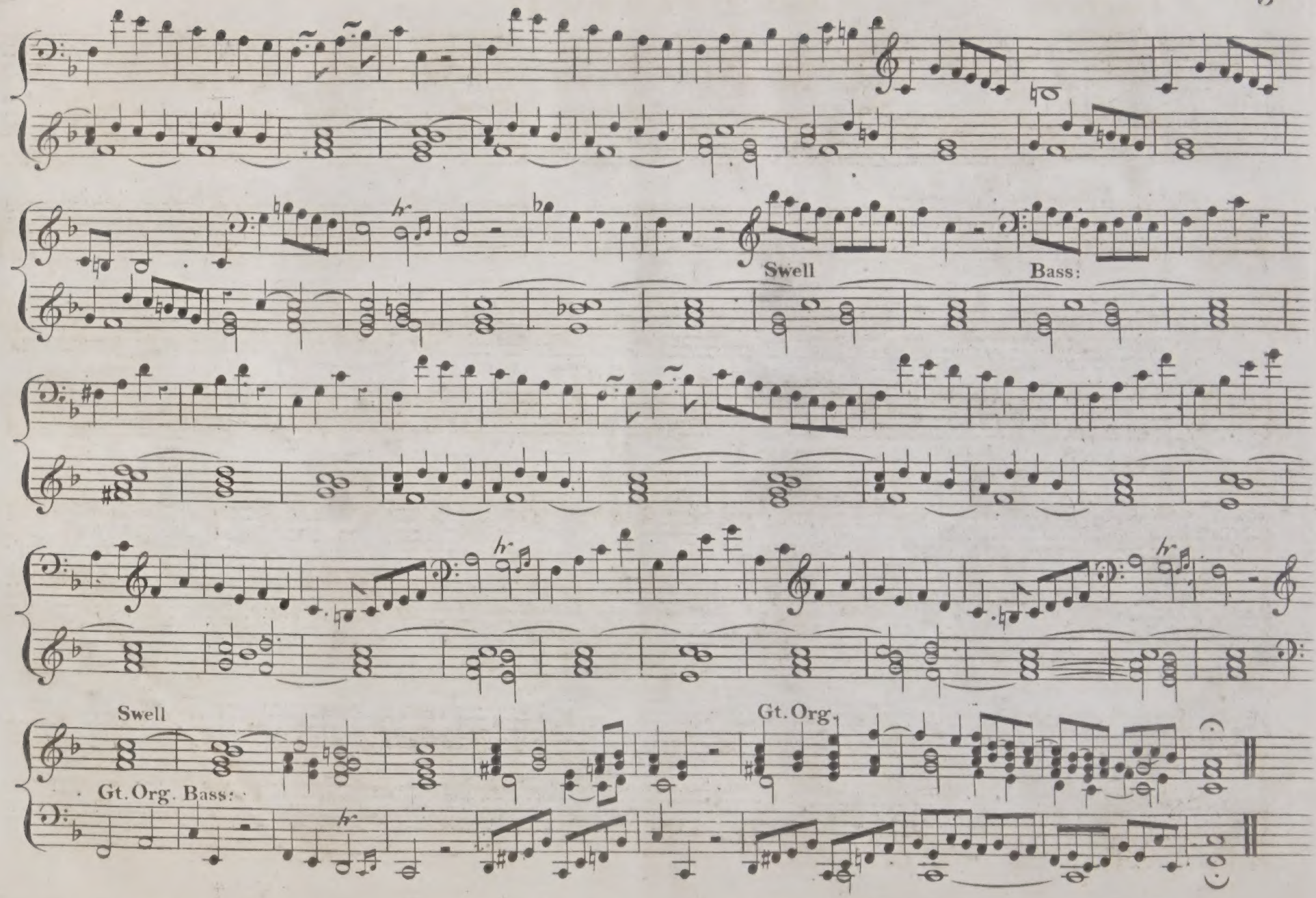
VOLUNTARY I.



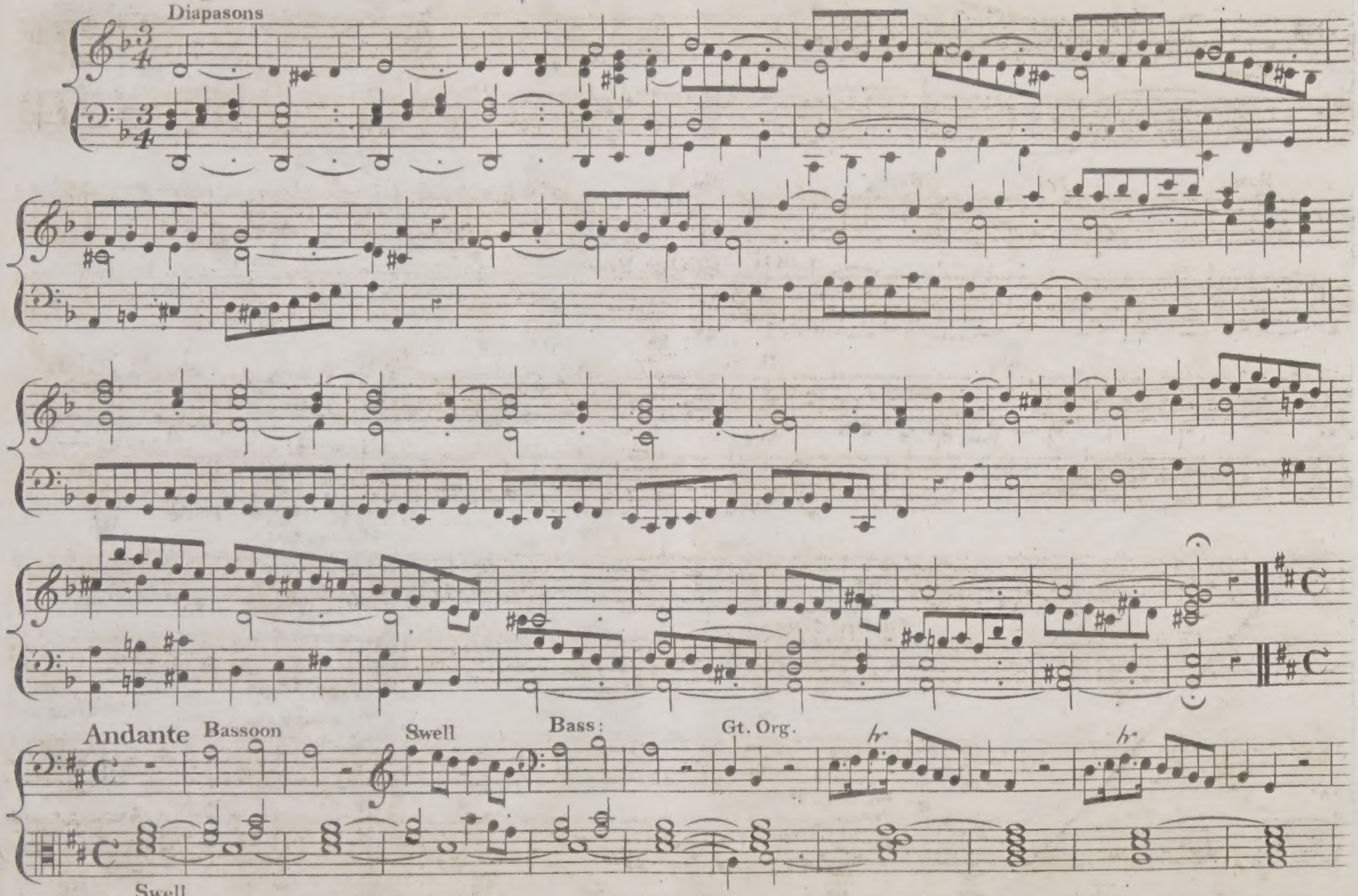
Wherever the Great Organ is introduced in these Voluntaries, it is intended to be without the Trumpet.

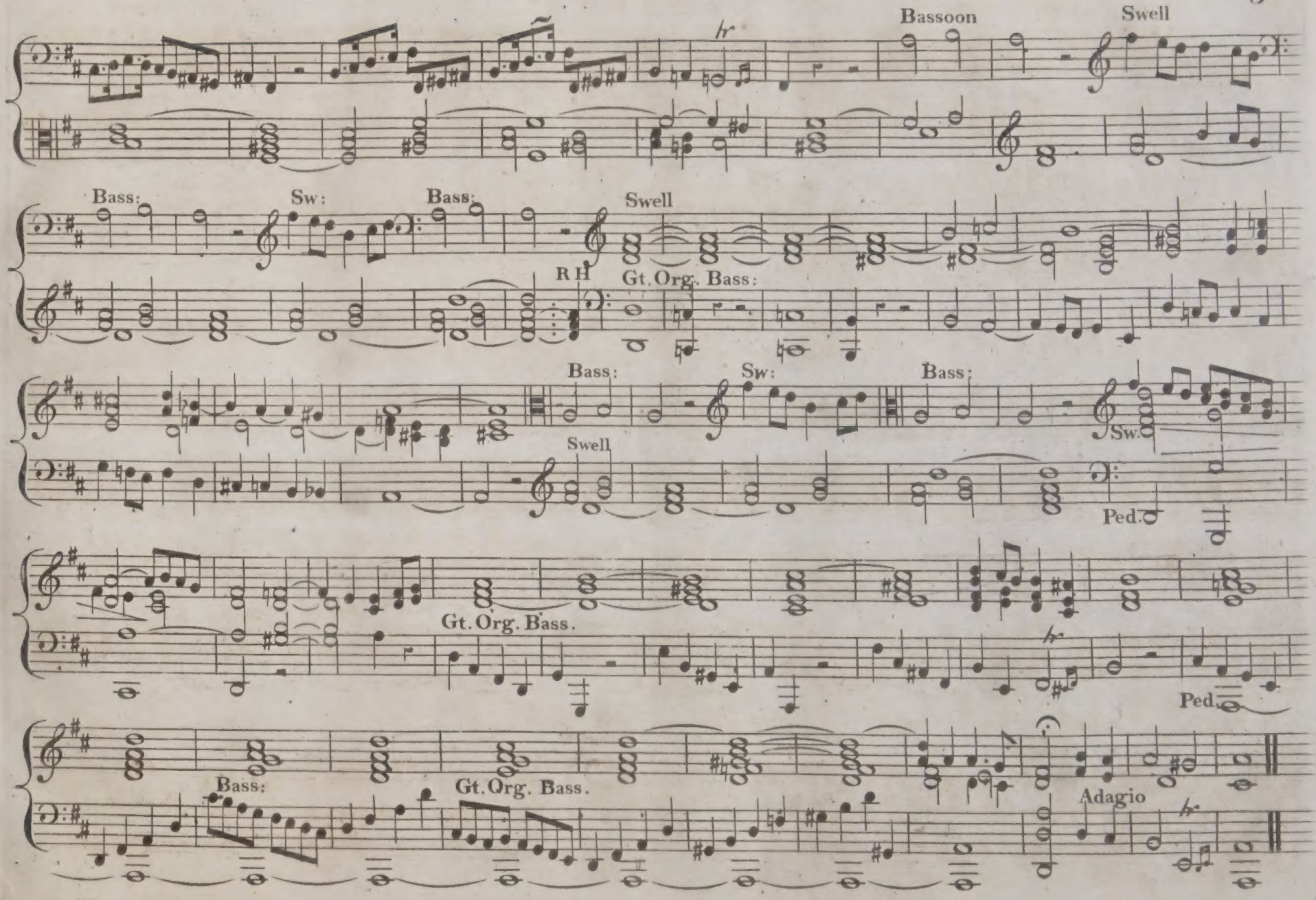
2638686


Gt. Organ
Gt. Org. without the Sexquialtra
Ped.
with Sexquialtra
Ped.
Bassoon
Swell


Swell
Bass:
Swell
Gt. Org.
Gt. Org. Bass:

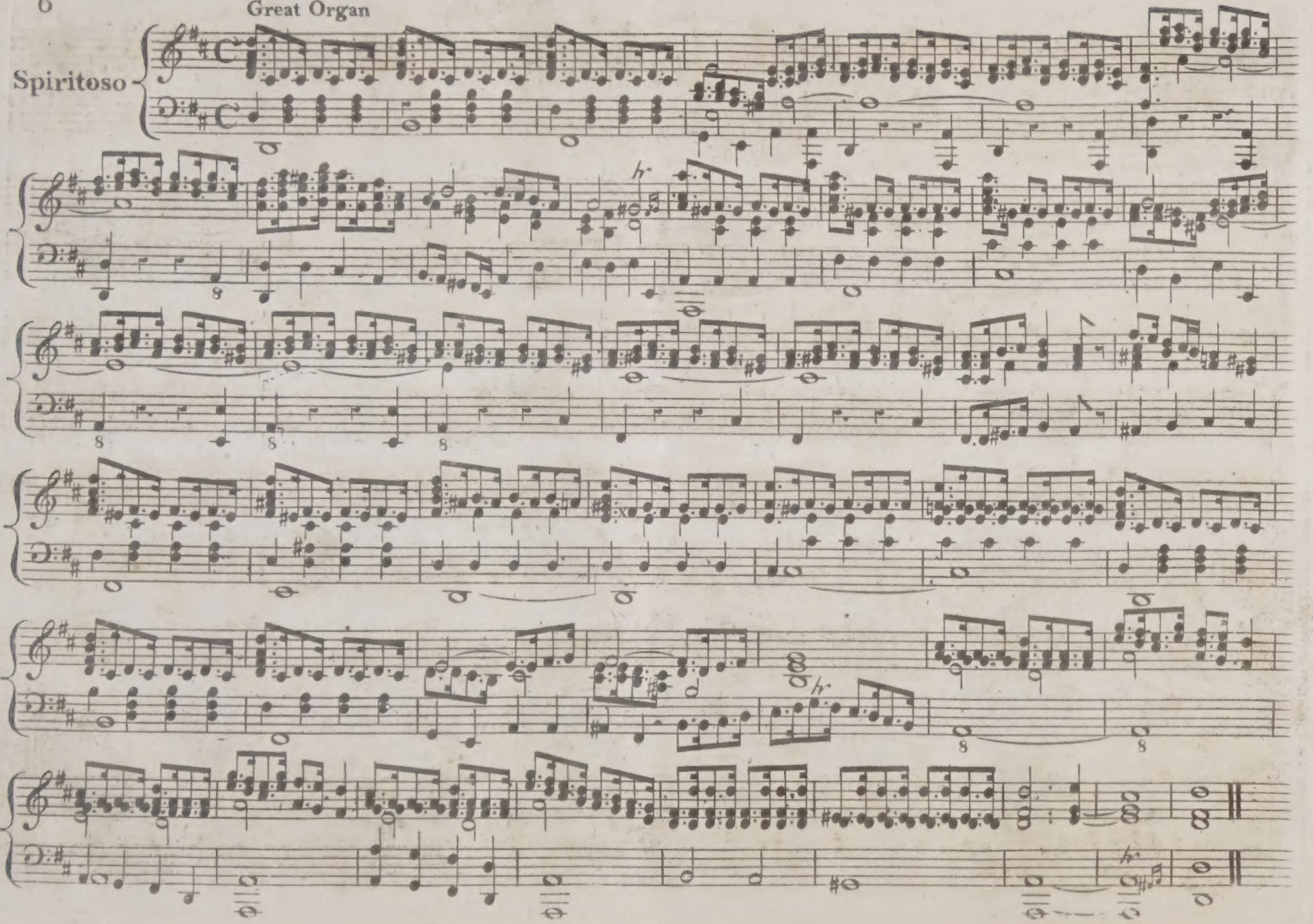
VOLUNTARY II.




Bassoon
Swell
Bass:
Sw:
Bass:
Swell
R H
Gt. Org. Bass:
Bass:
Sw:
Bass:
Swell
Sw.
Ped.
Gt. Org. Bass.
Ped.
Bass:
Gt. Org. Bass.
Adagio

Great Organ

Spiritoso



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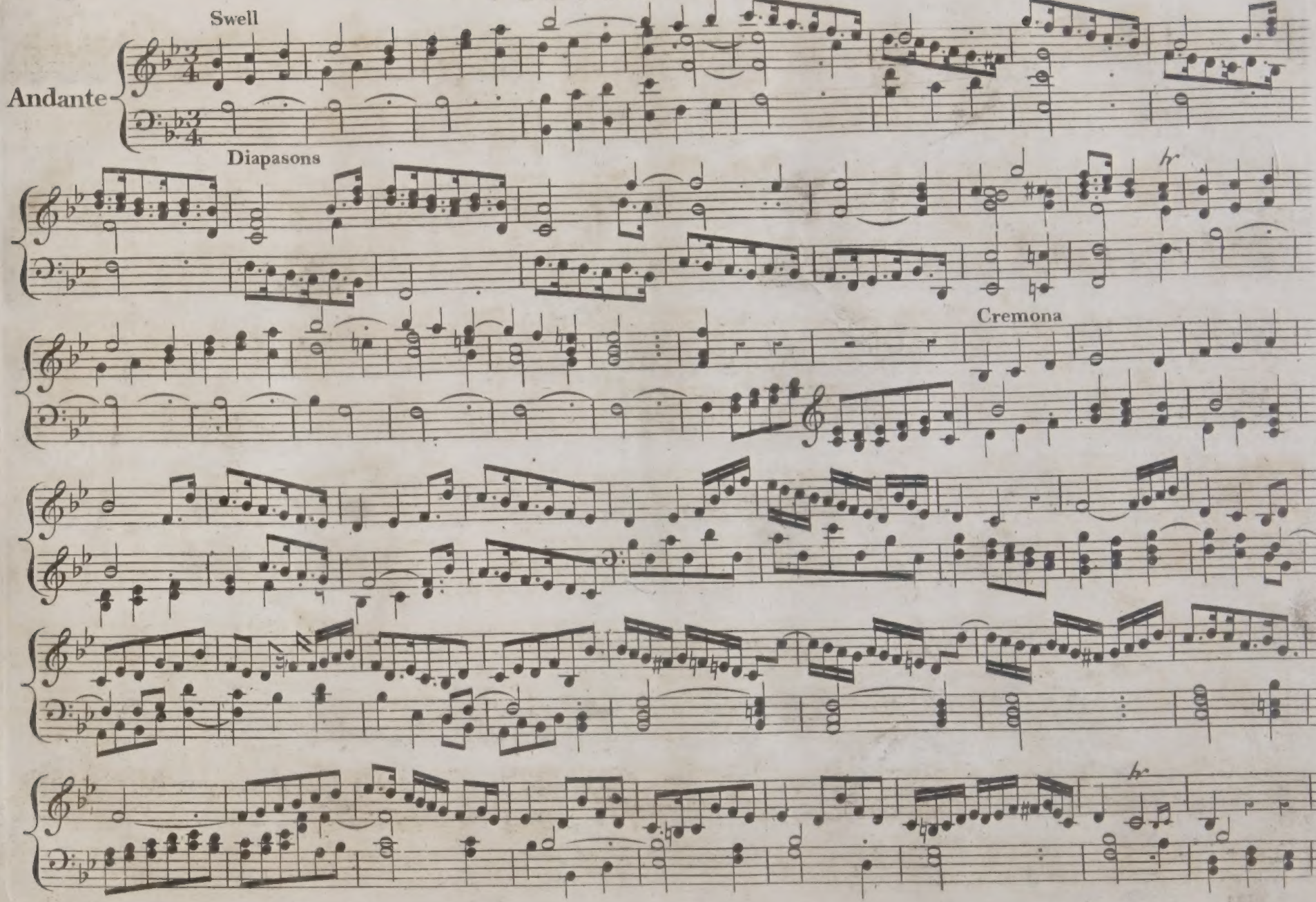
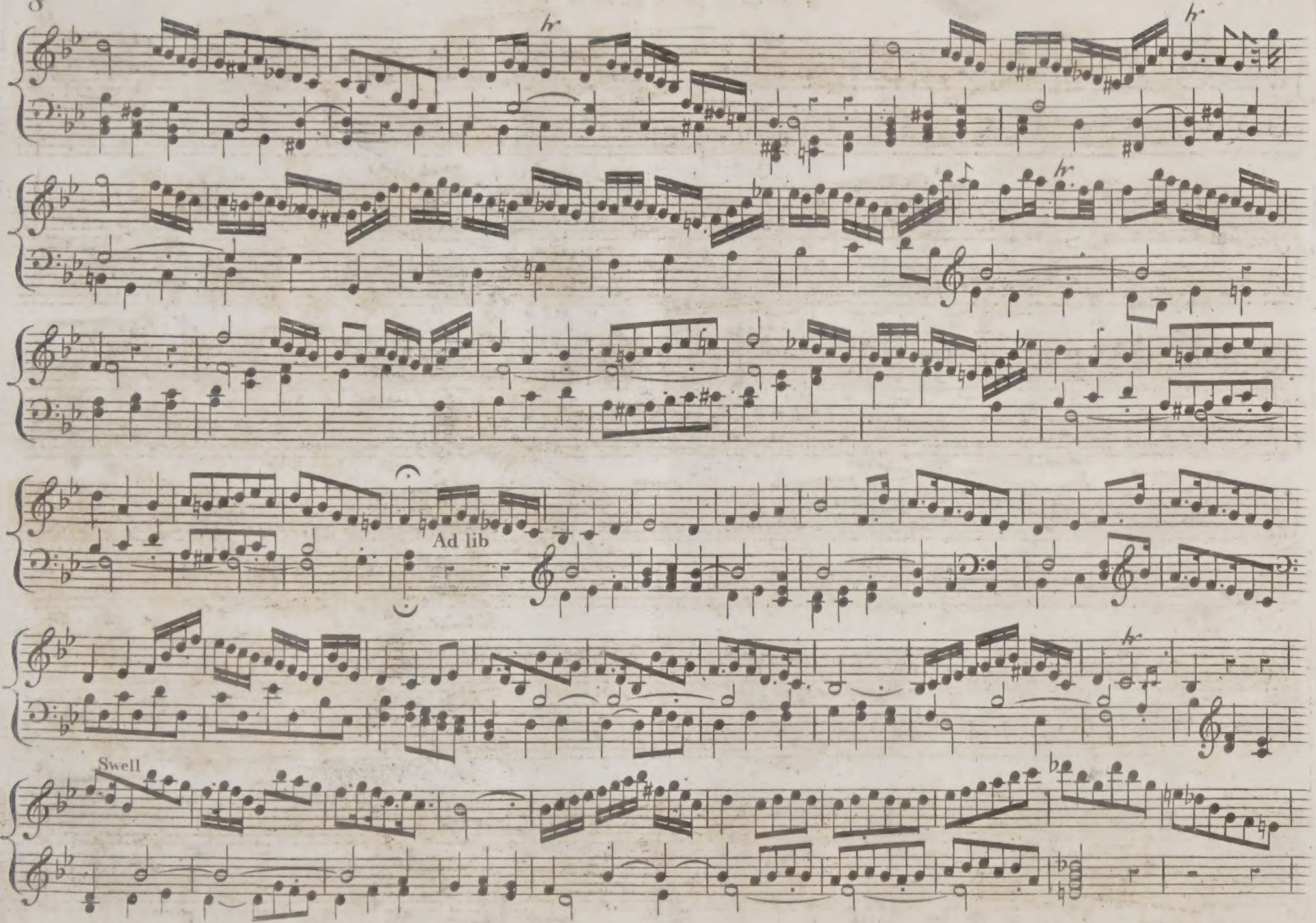
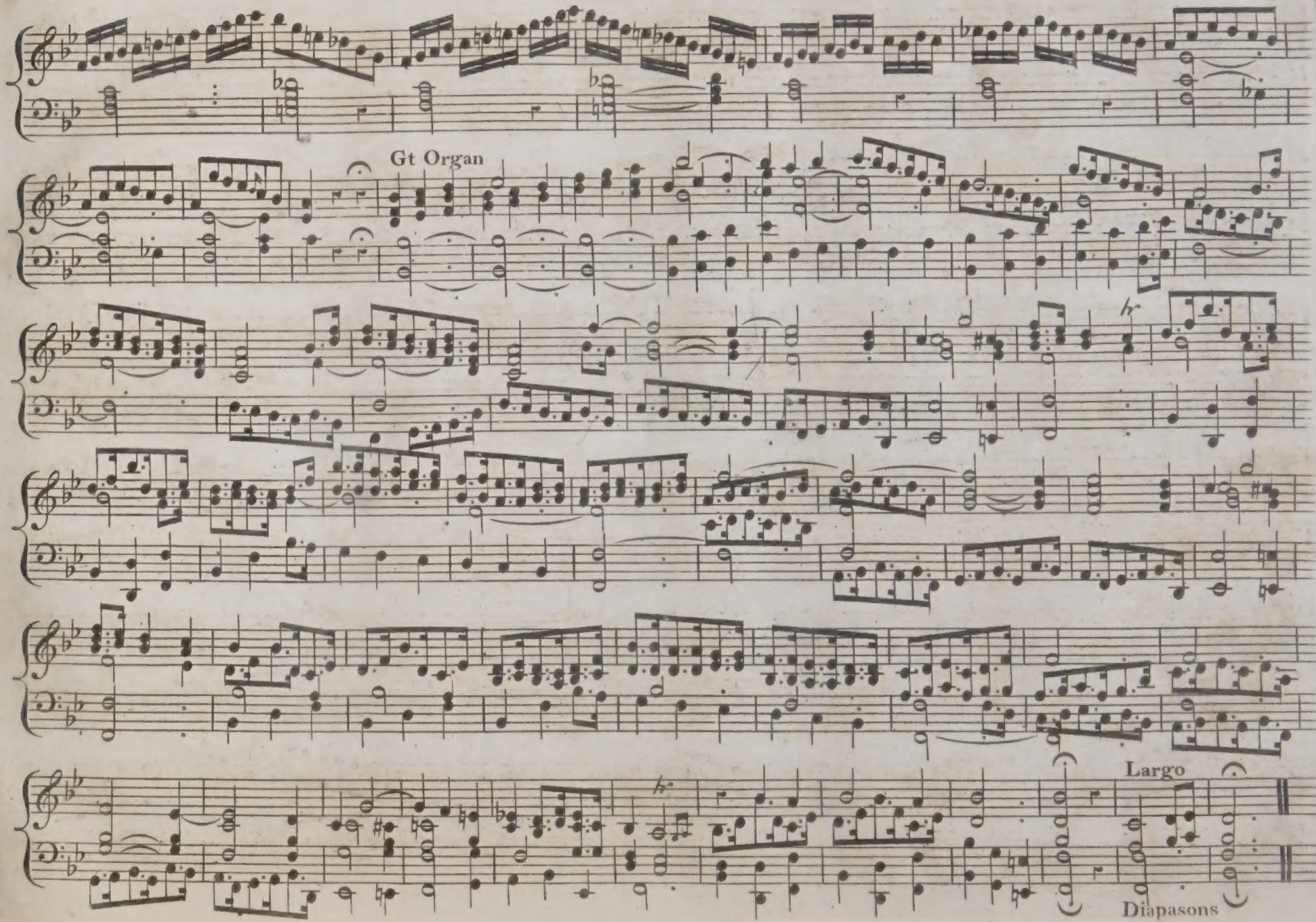
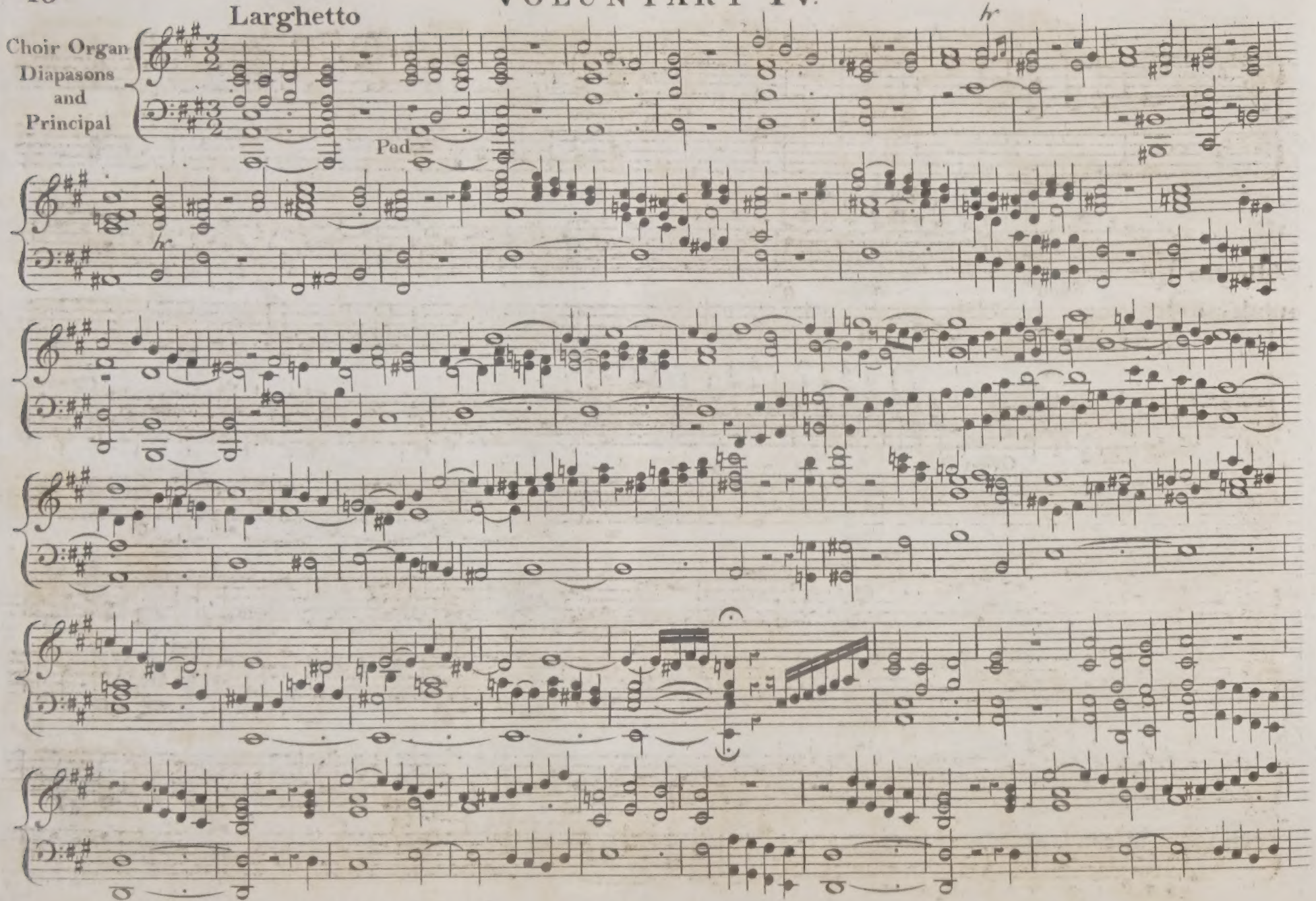
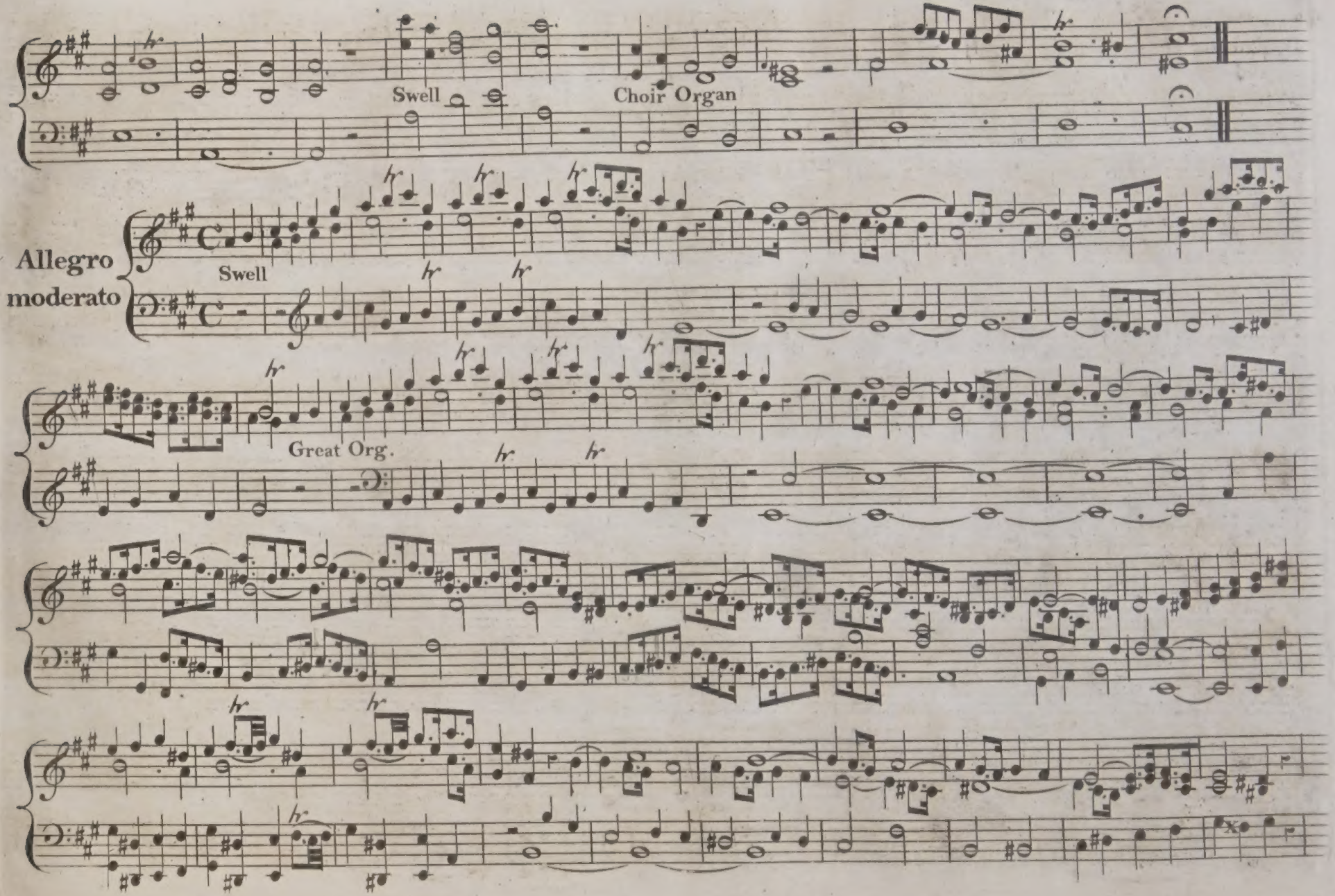


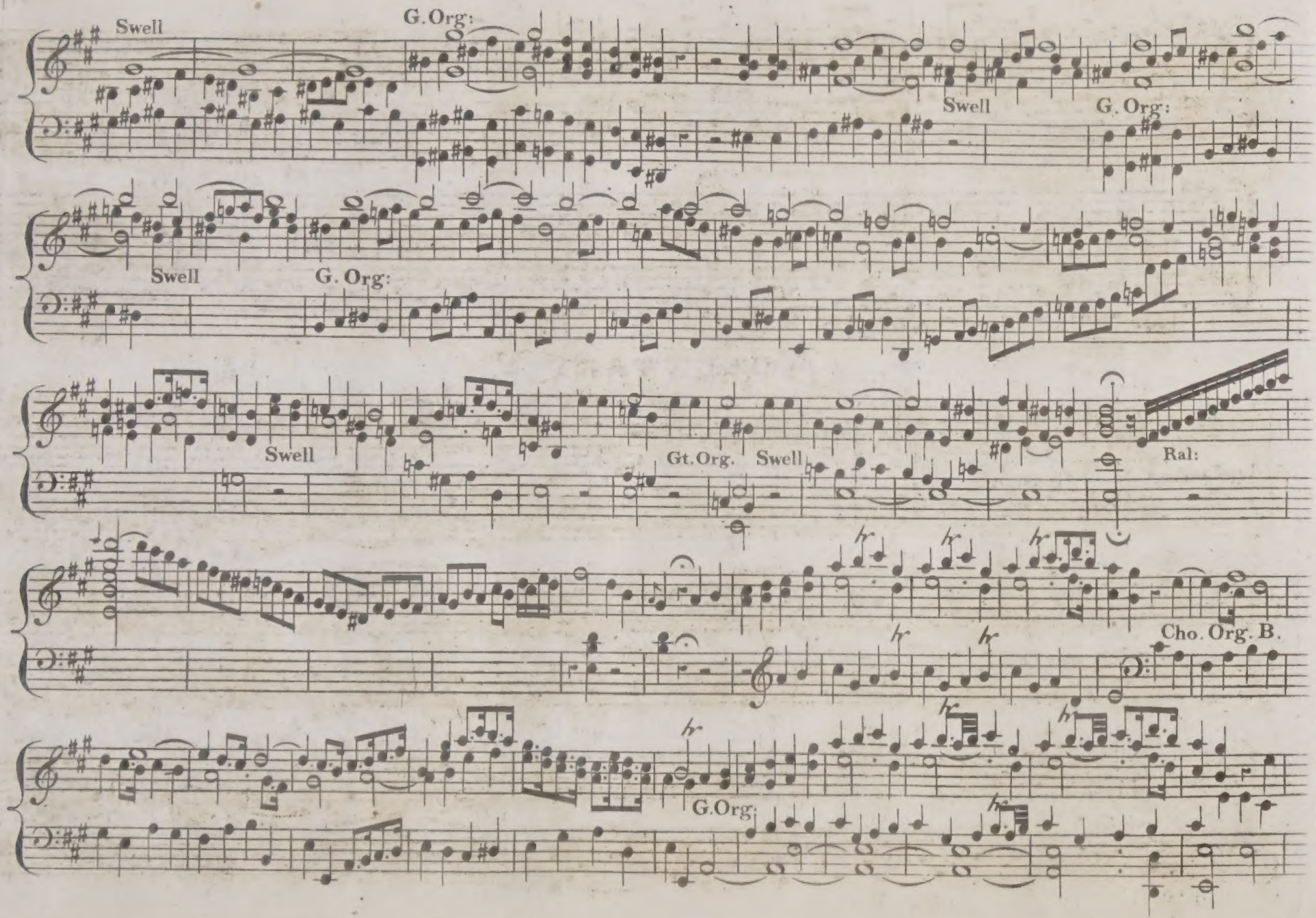

hr
hr
hr
Ad lib
hr
Swell


Gt Organ
Largo
Diapasons

VOLUNTARY IV.




Swell
Choir Organ
Allegro moderato
Swell
Great Org.


Swell
G.Org:
Swell
G. Org:
Swell
G. Org:
Swell
Gt.Org.
Swell
Ral:
Cho. Org. B.
G.Org:

Cho: Org:

VOLUNTARY V.

Andante

Gt. Organ.

Allegretto

Swell

Diapasons

Gt. Org.

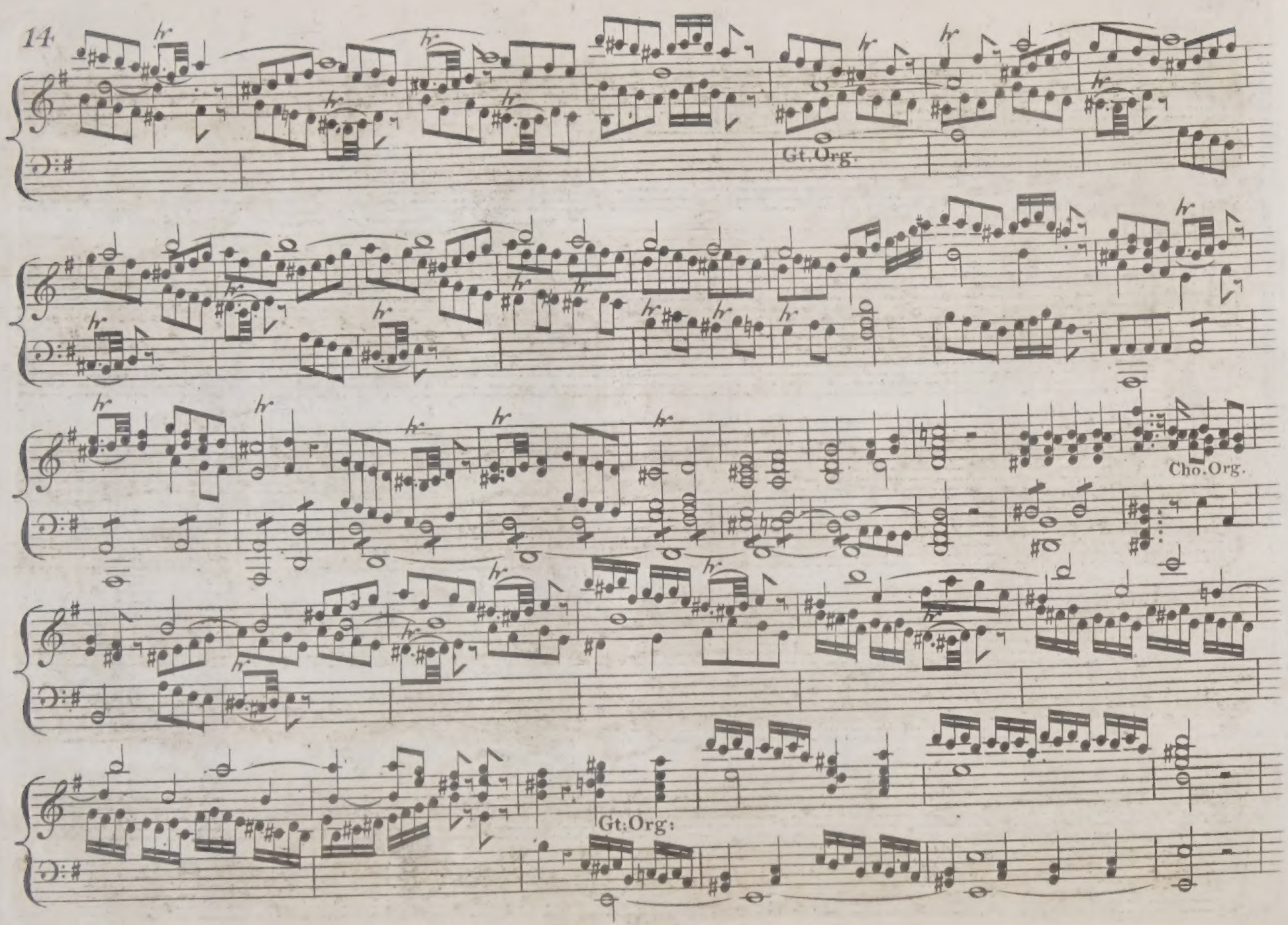
Gt. Org. B

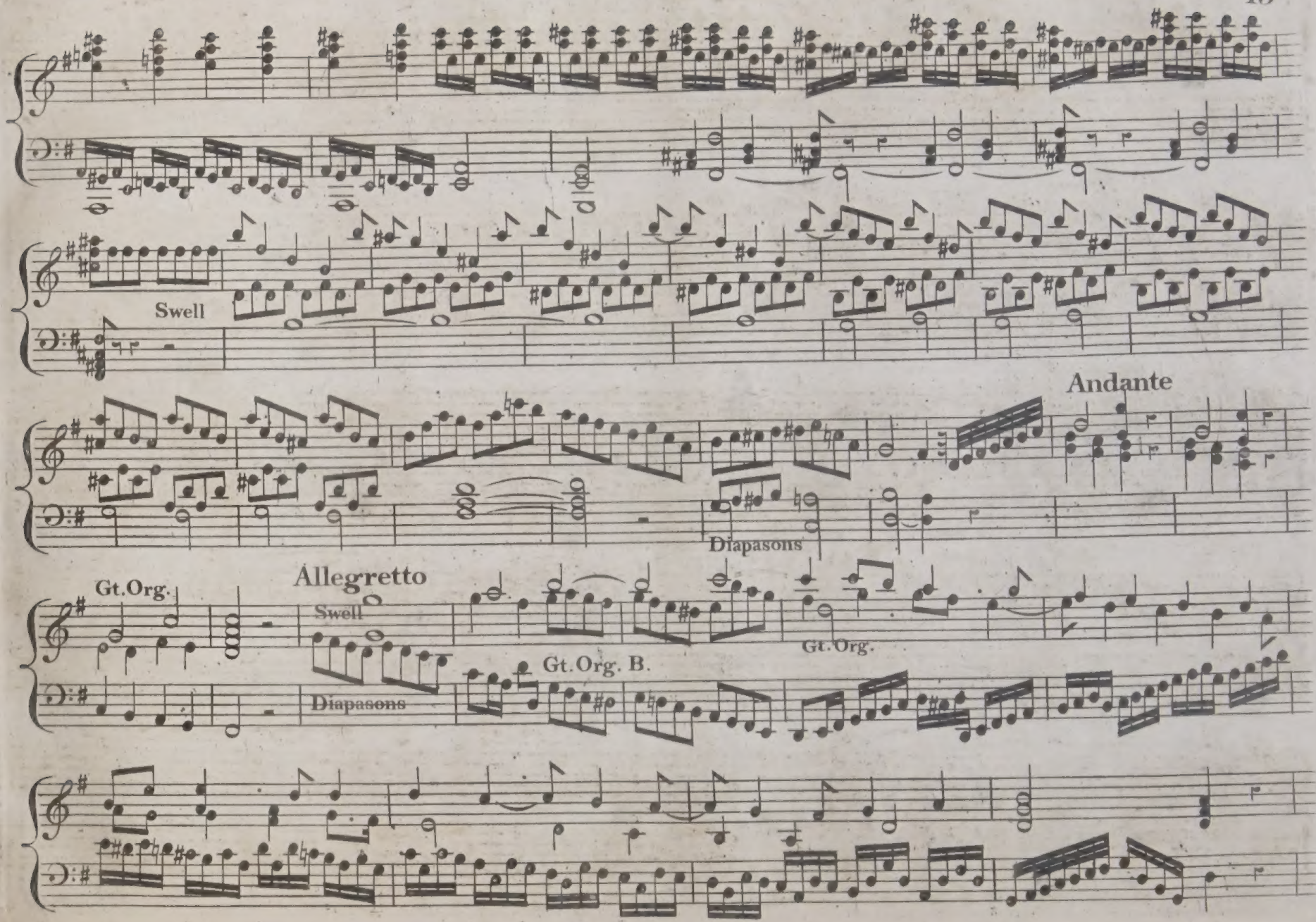
Sw.

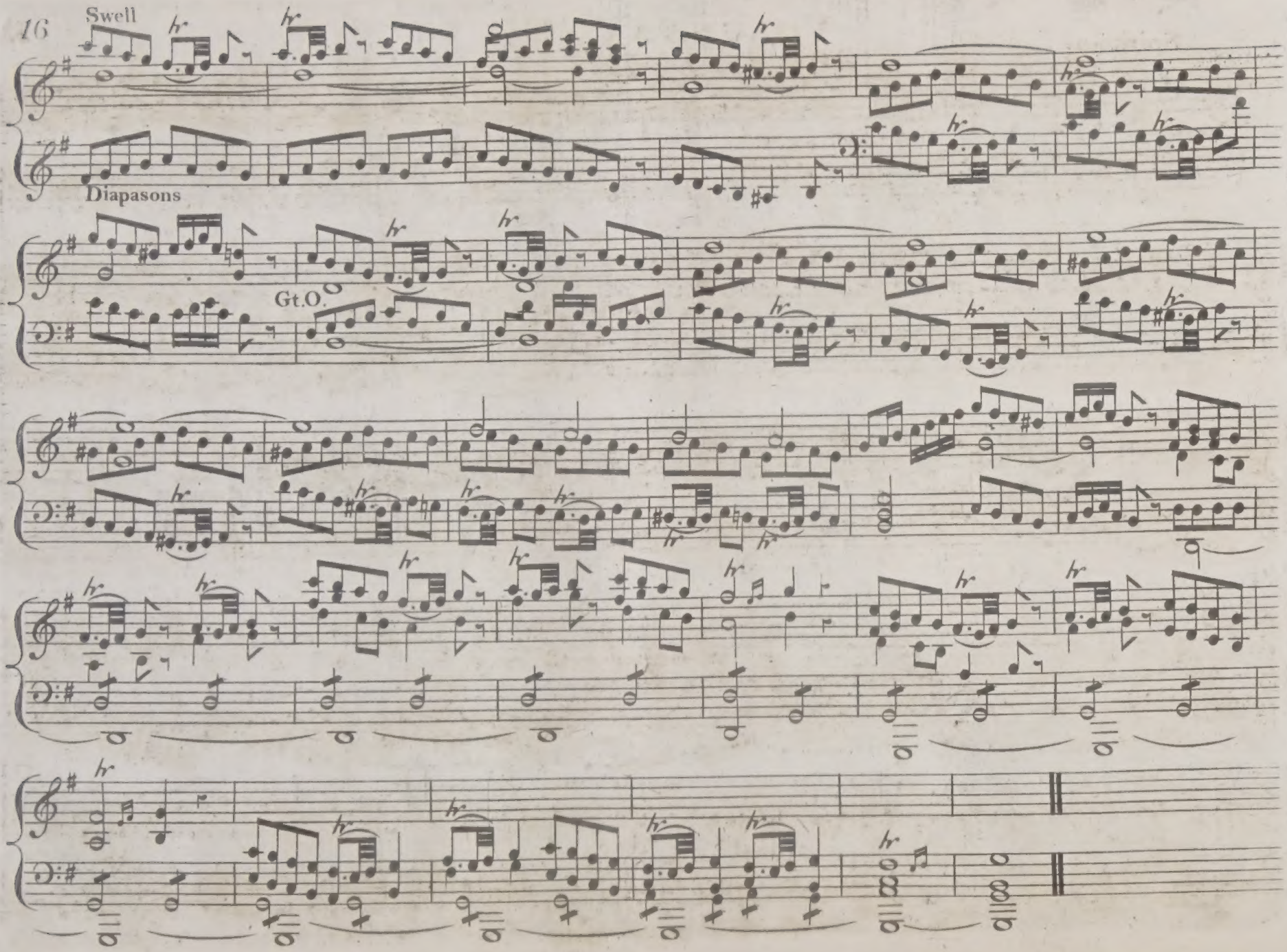
hr

hr

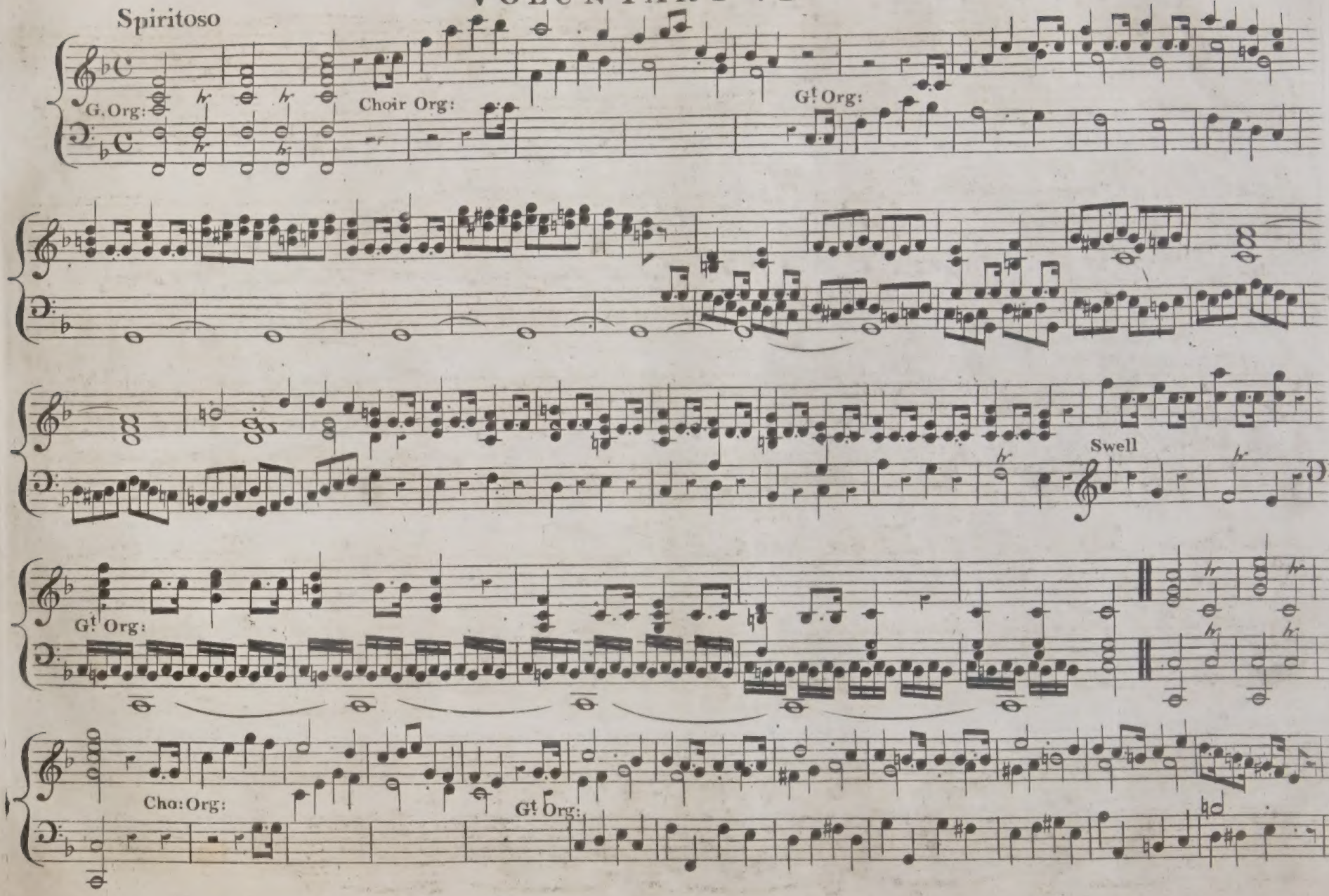
Diapasons

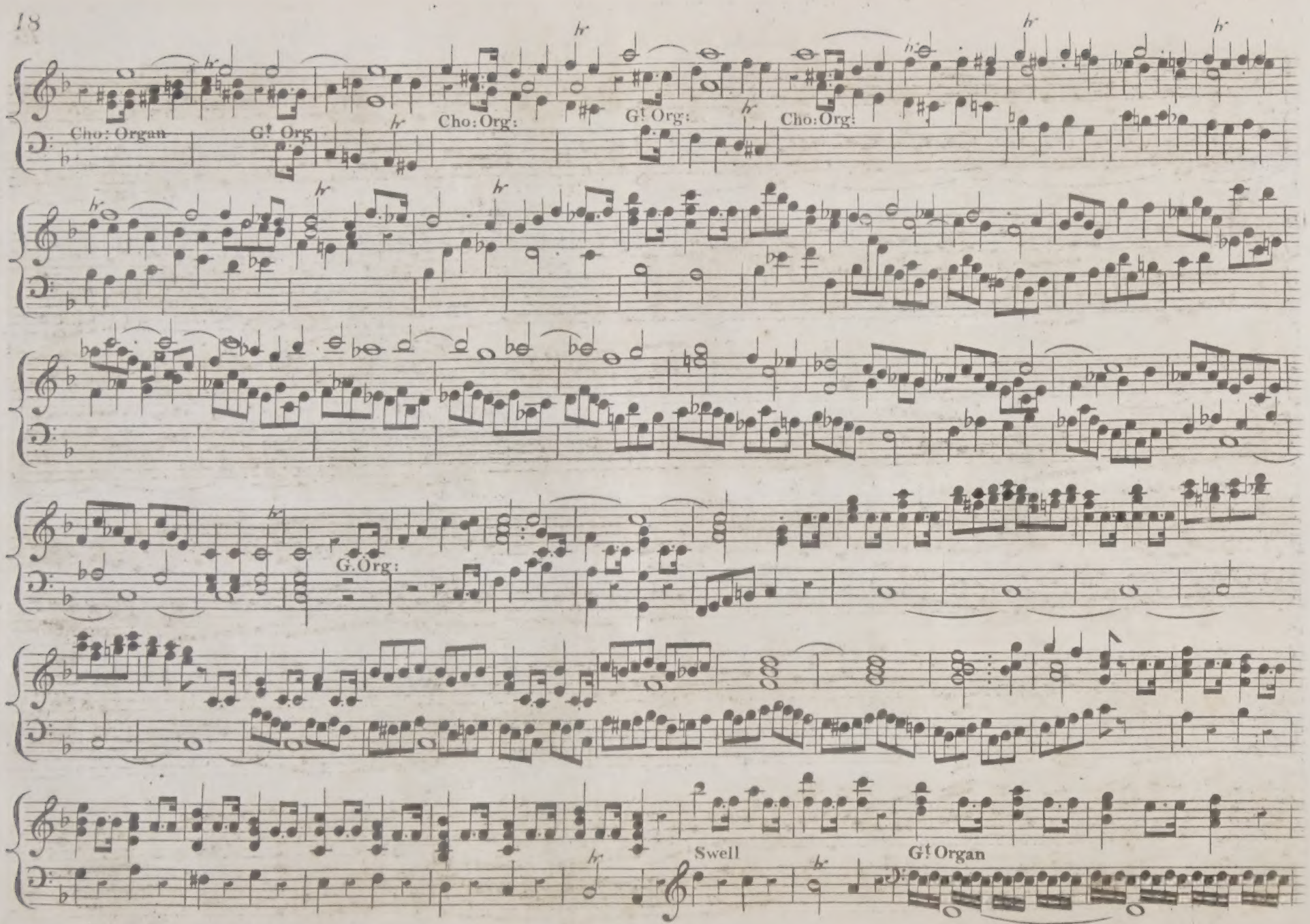

Gt.Org.
Cho.Org.
Gt:Org:

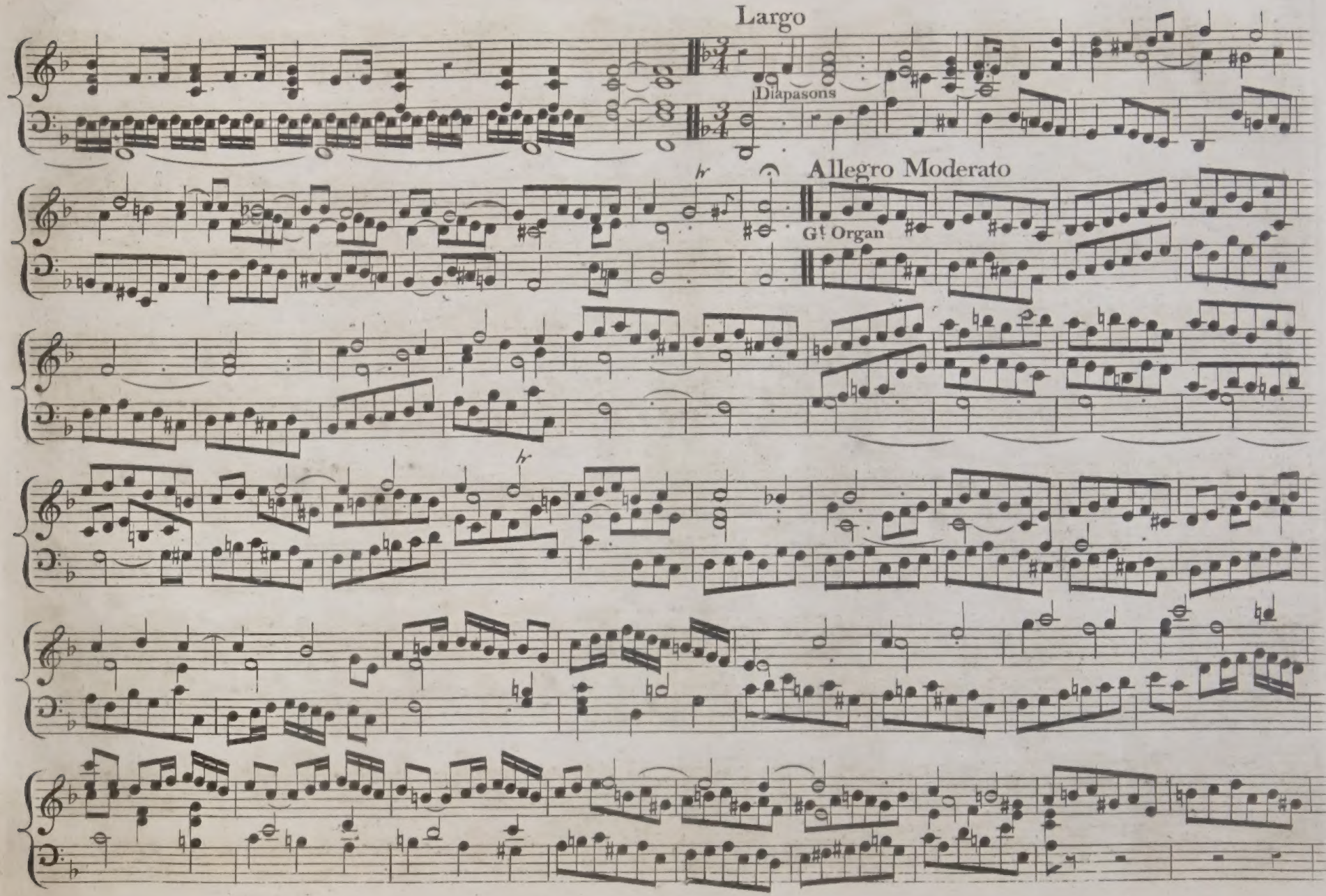

Swell
Andante
Diapasons
Gt.Org.
Allegretto
Swell
Diapasons
Gt.Org. B.
Gt.Org.

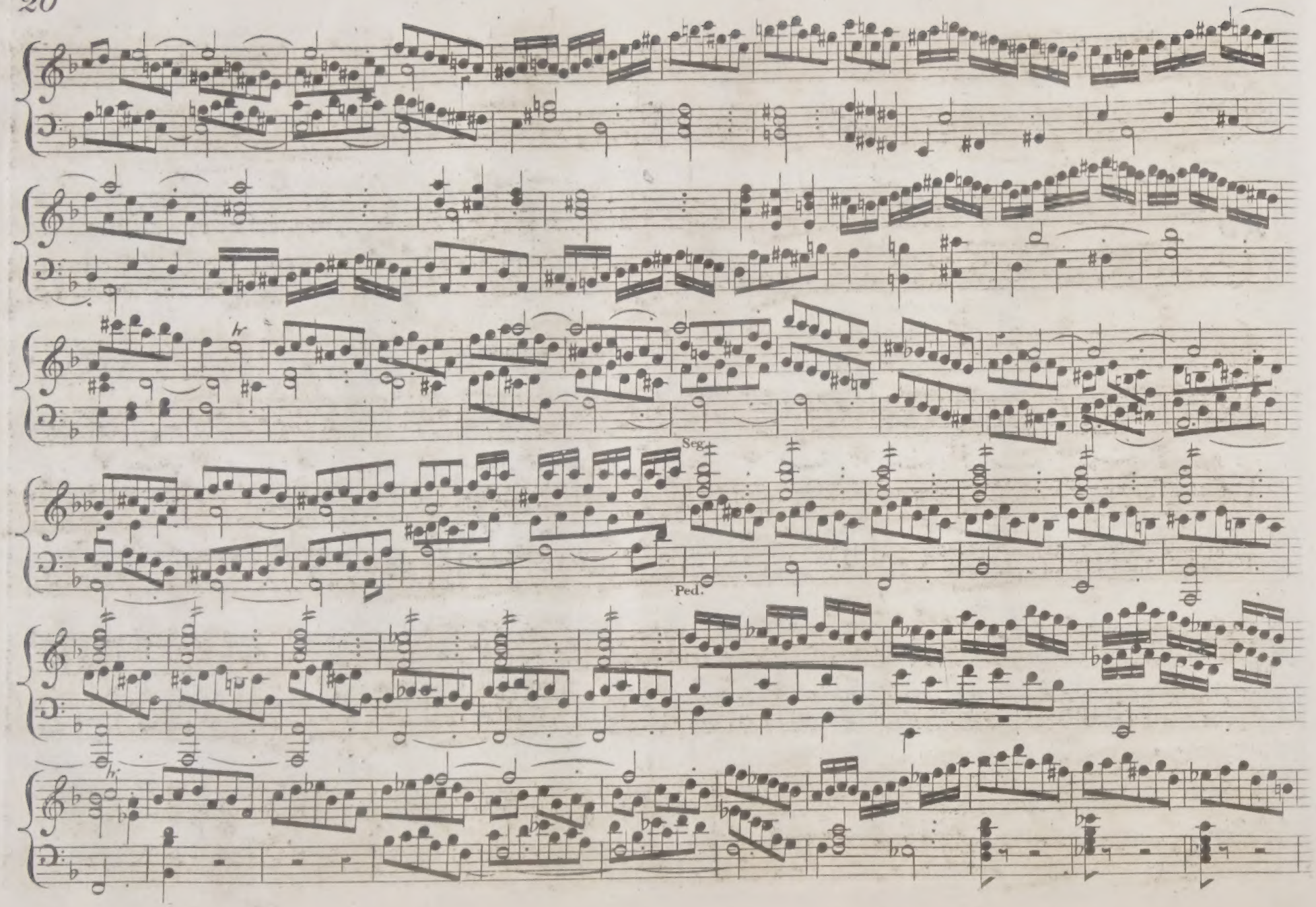

Swell
Diapasons
Gt.O.

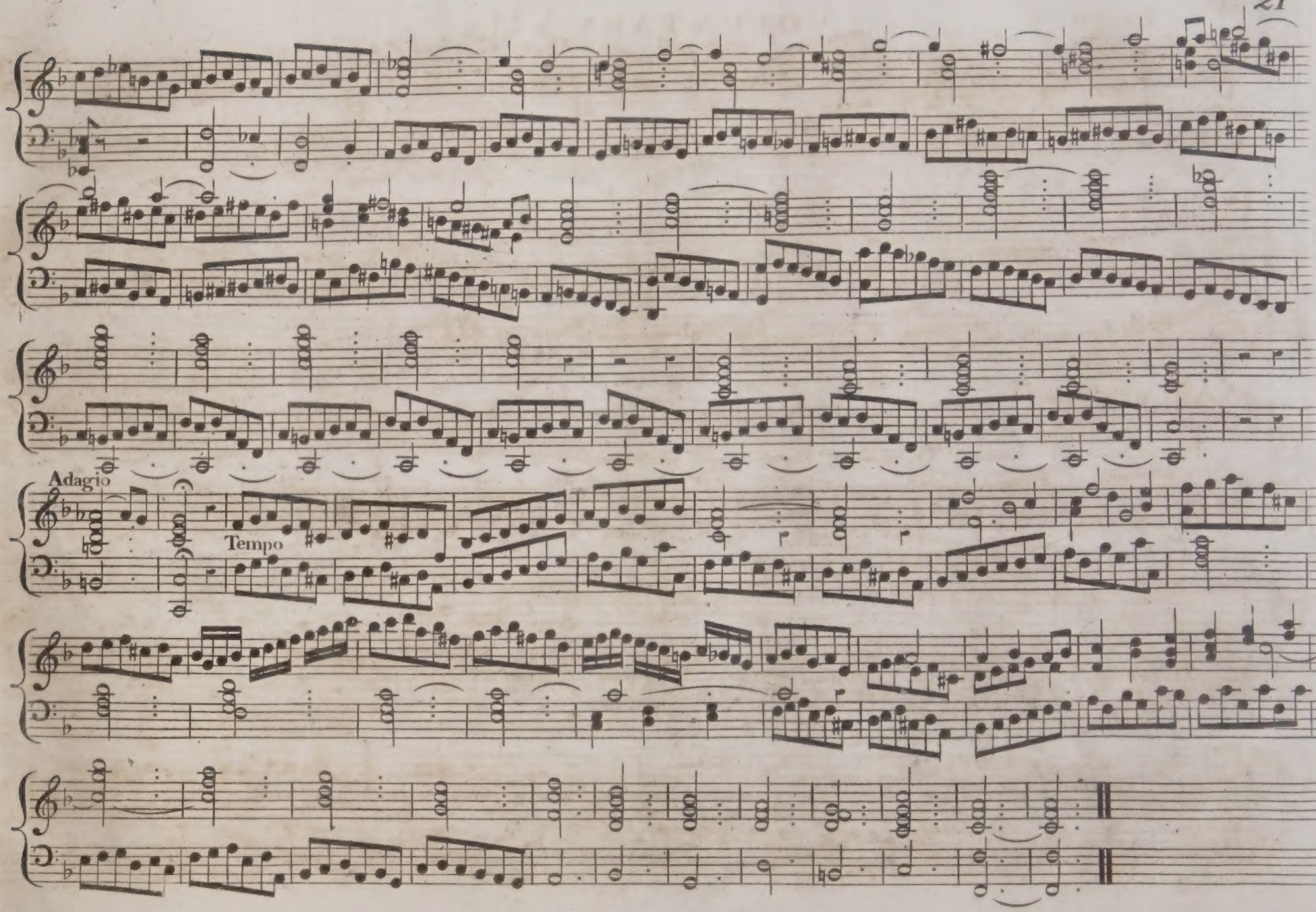
VOLUNTARY VI



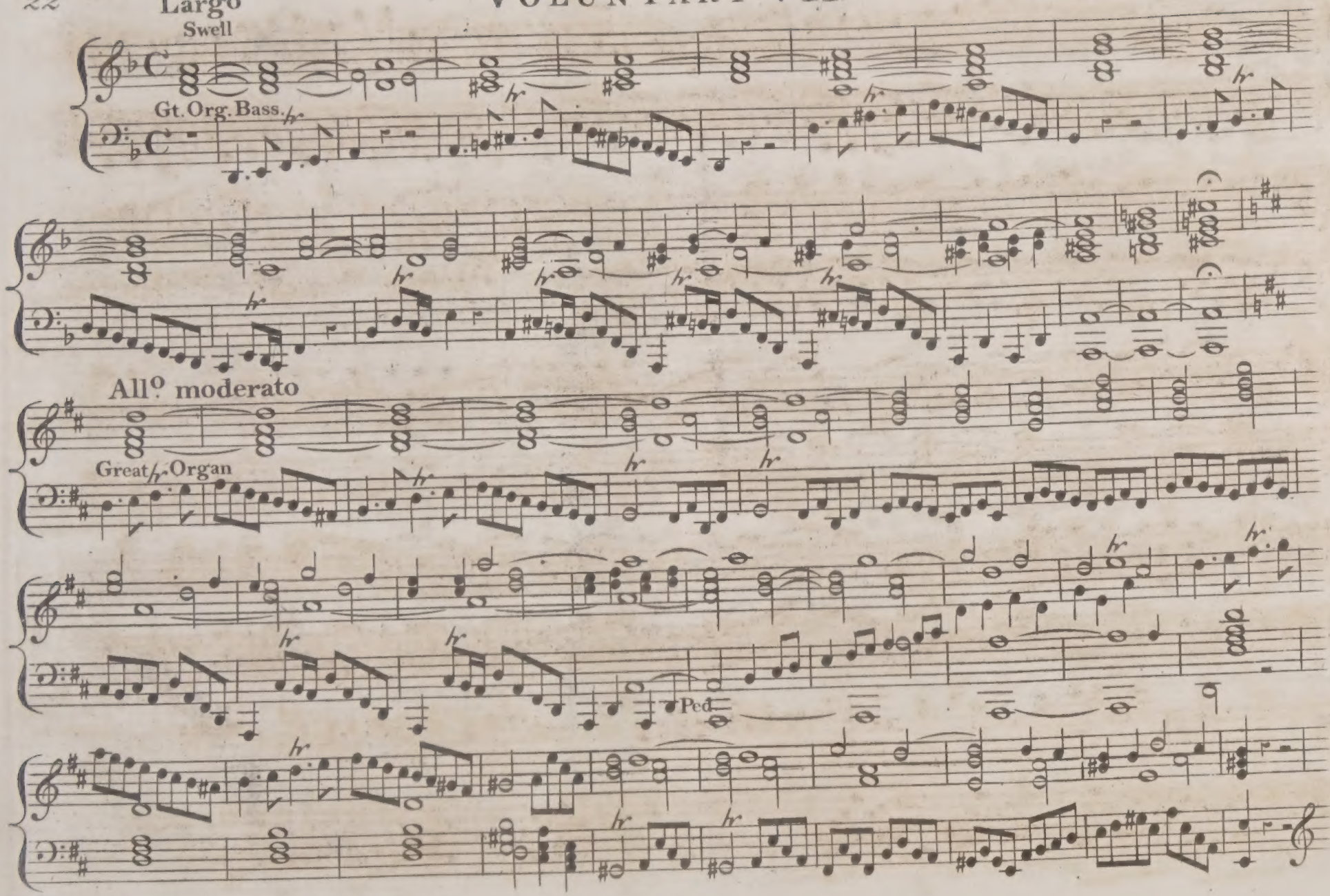

Cho: Organ
G! Org
Cho: Org:
G! Org:
Cho: Org:
G. Org:
Swell
G! Organ

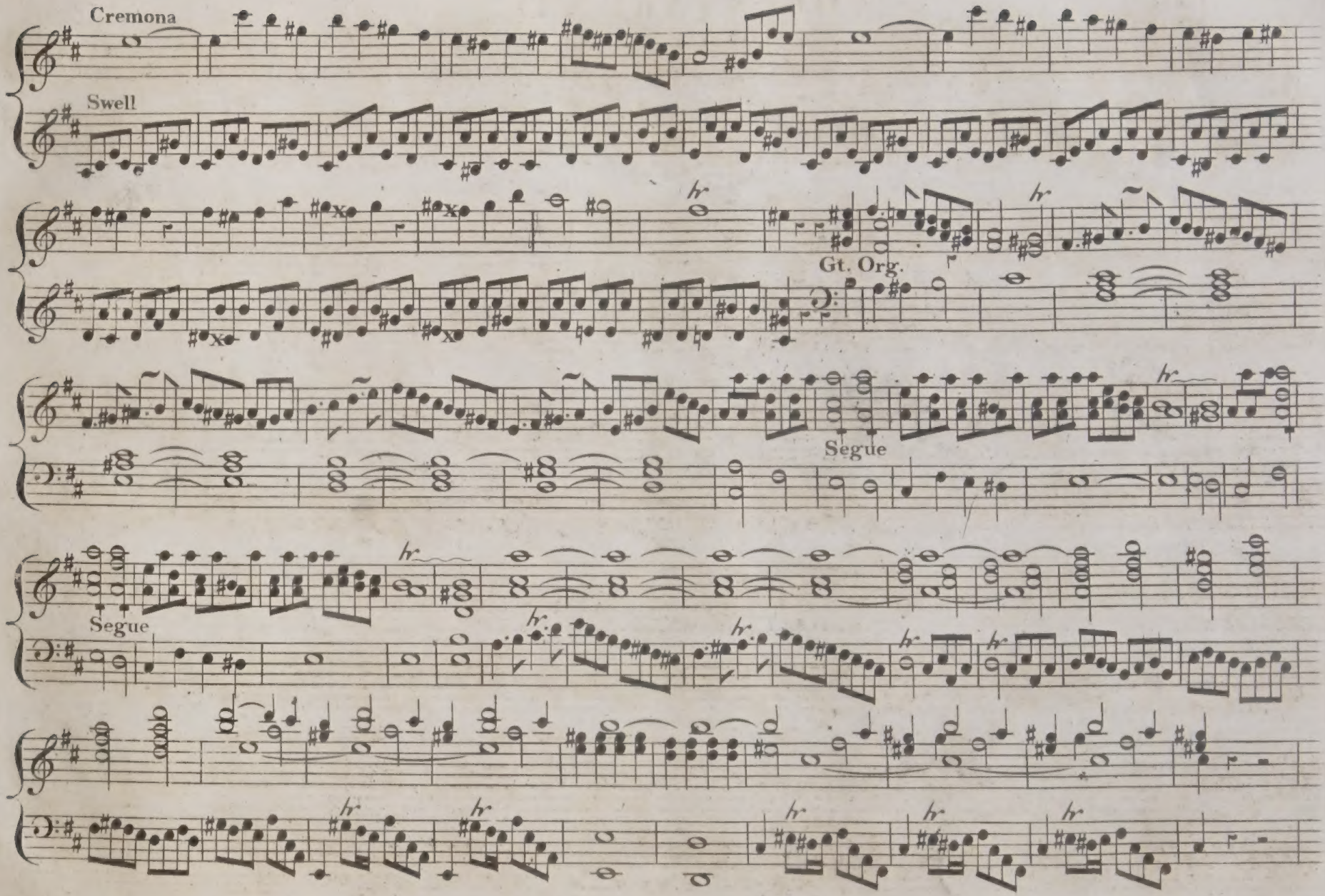

Largo
Diapasons
Allegro Moderato
Gt Organ

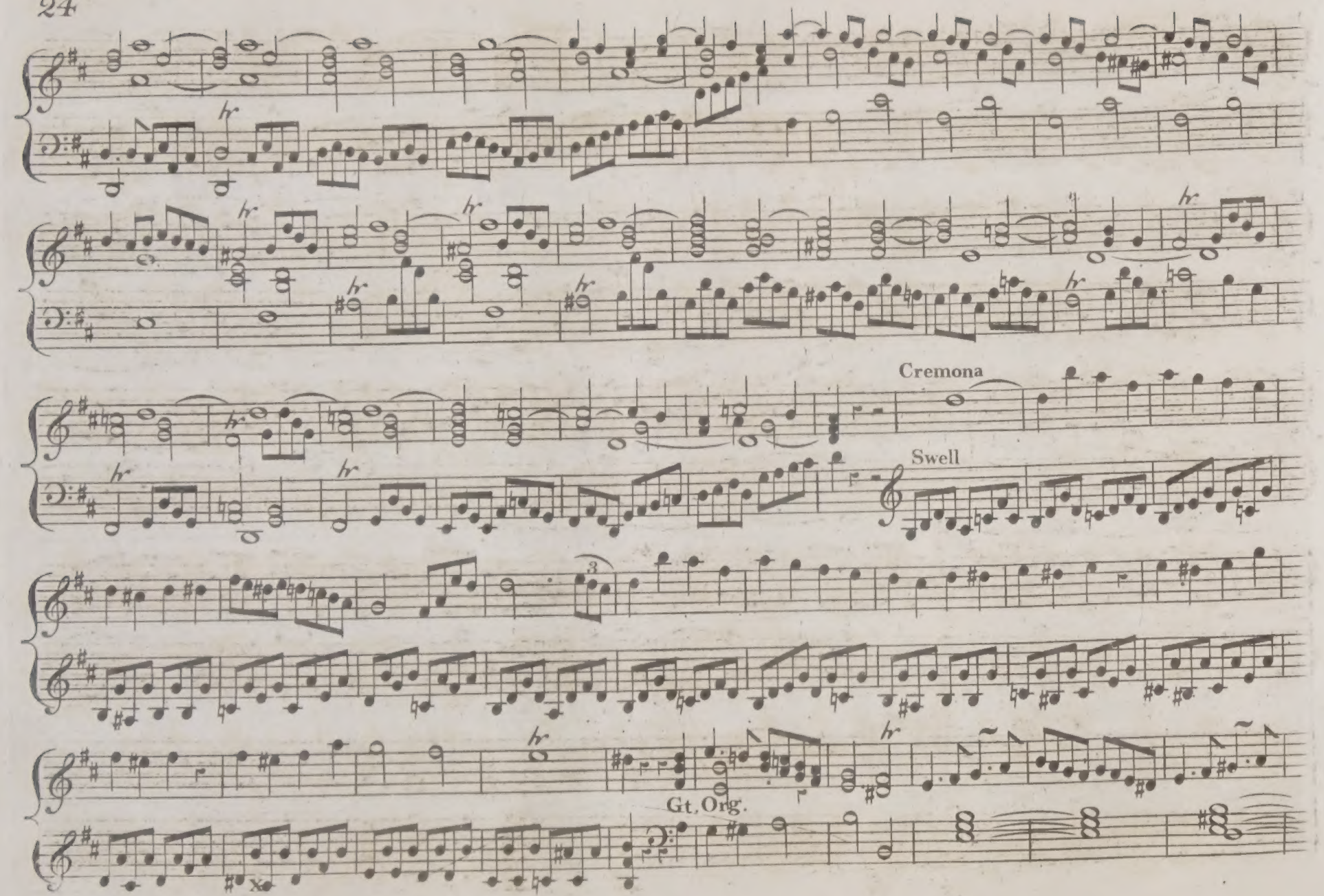

hr
Seg.
Ped.
hr

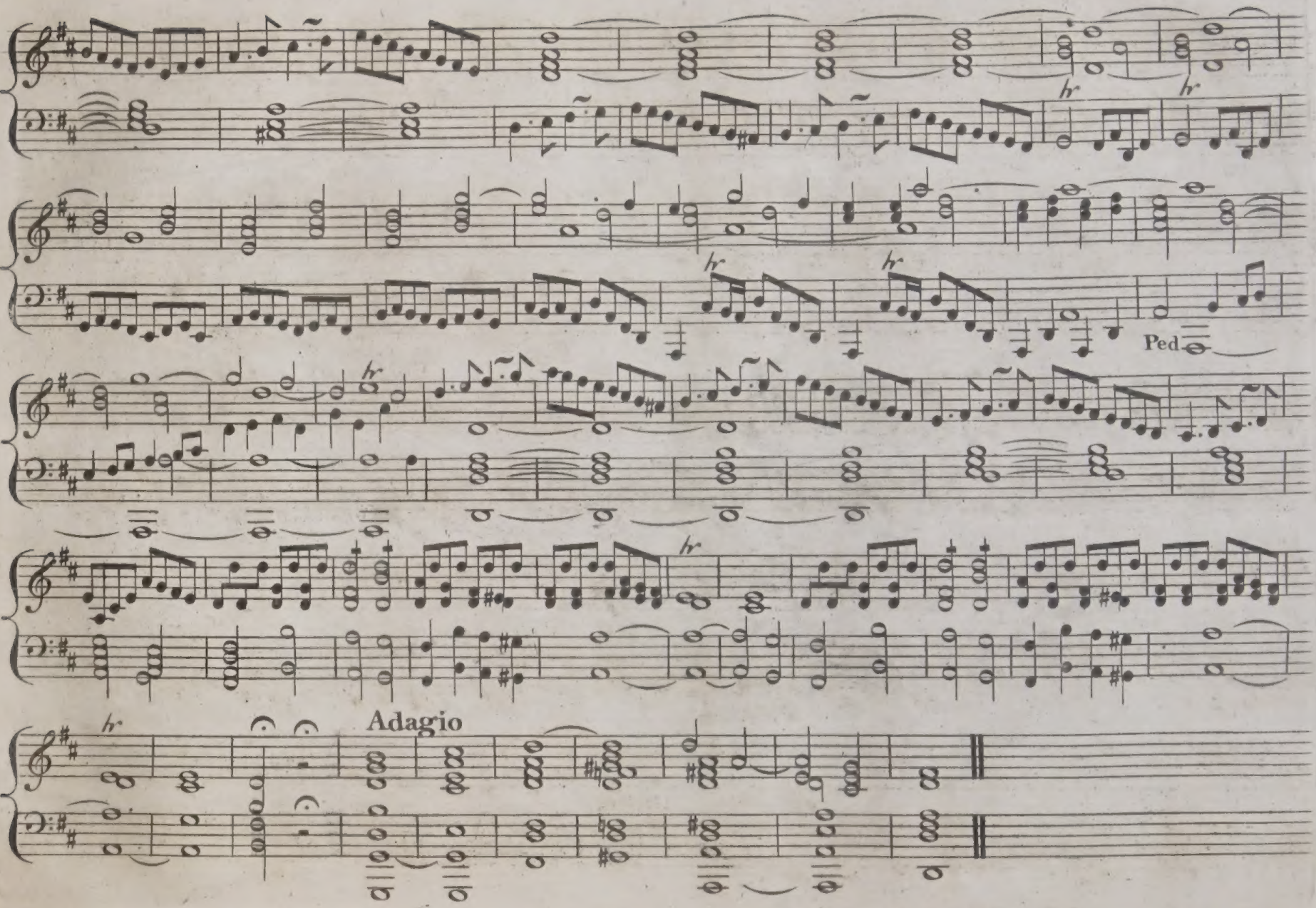

Adagio
Tempo

VOLUNTARY VII.




Cremona
Swell
Gt. Org.
Segue
Segue


Cremona
Swell
Gt. Org.


hr
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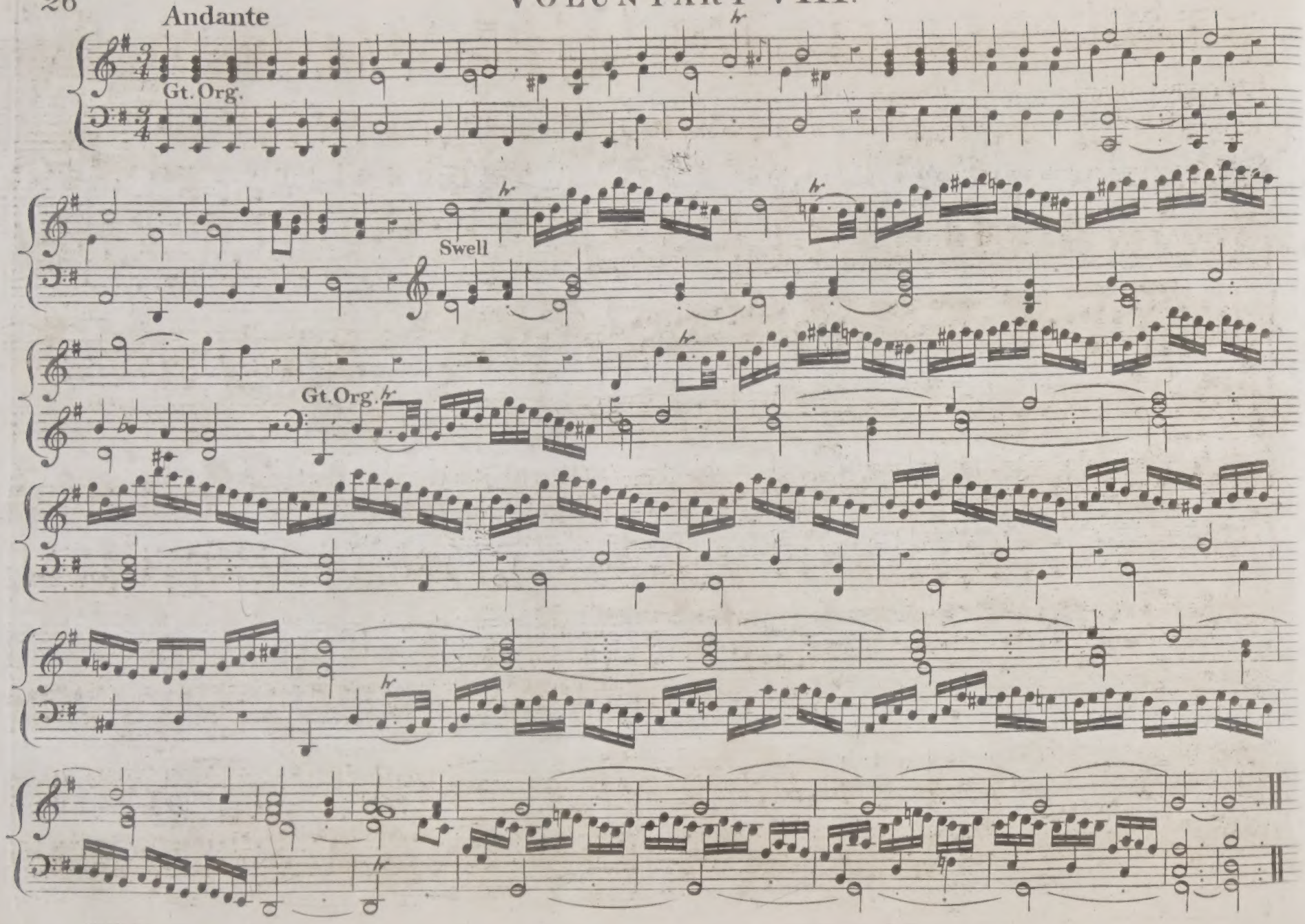
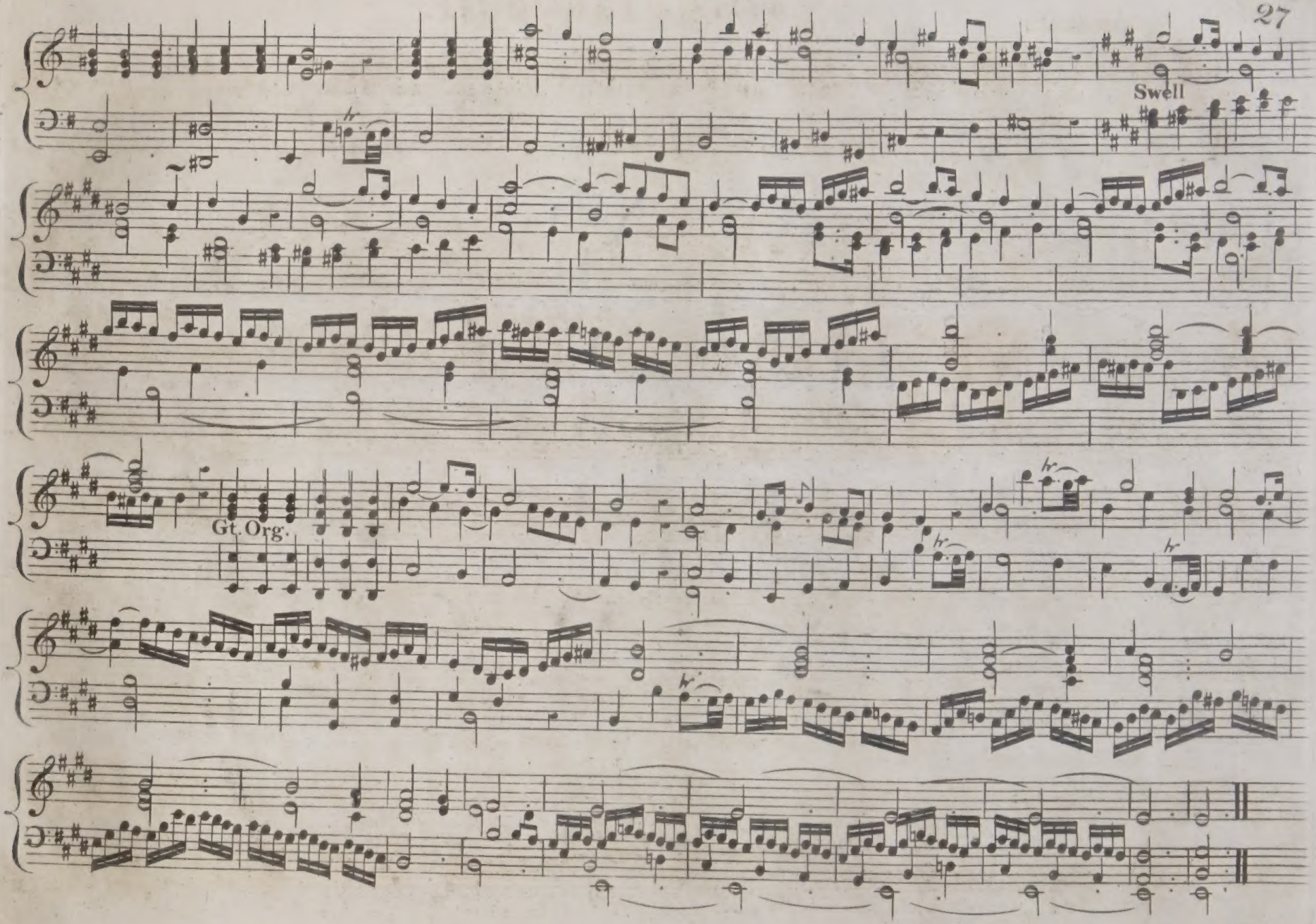
hr
Ped
hr
hr
Adagio

VOLUNTARY VIII.

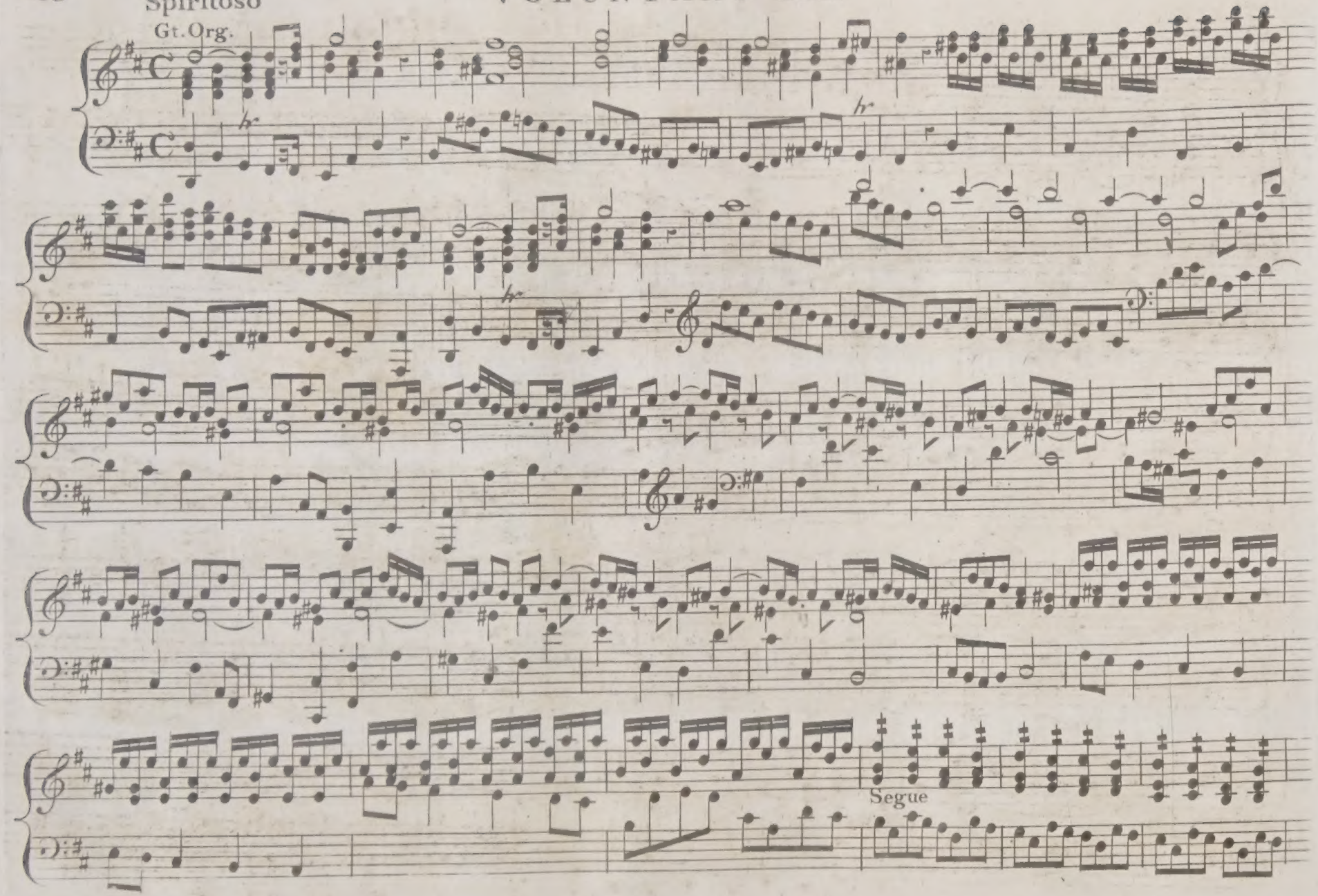


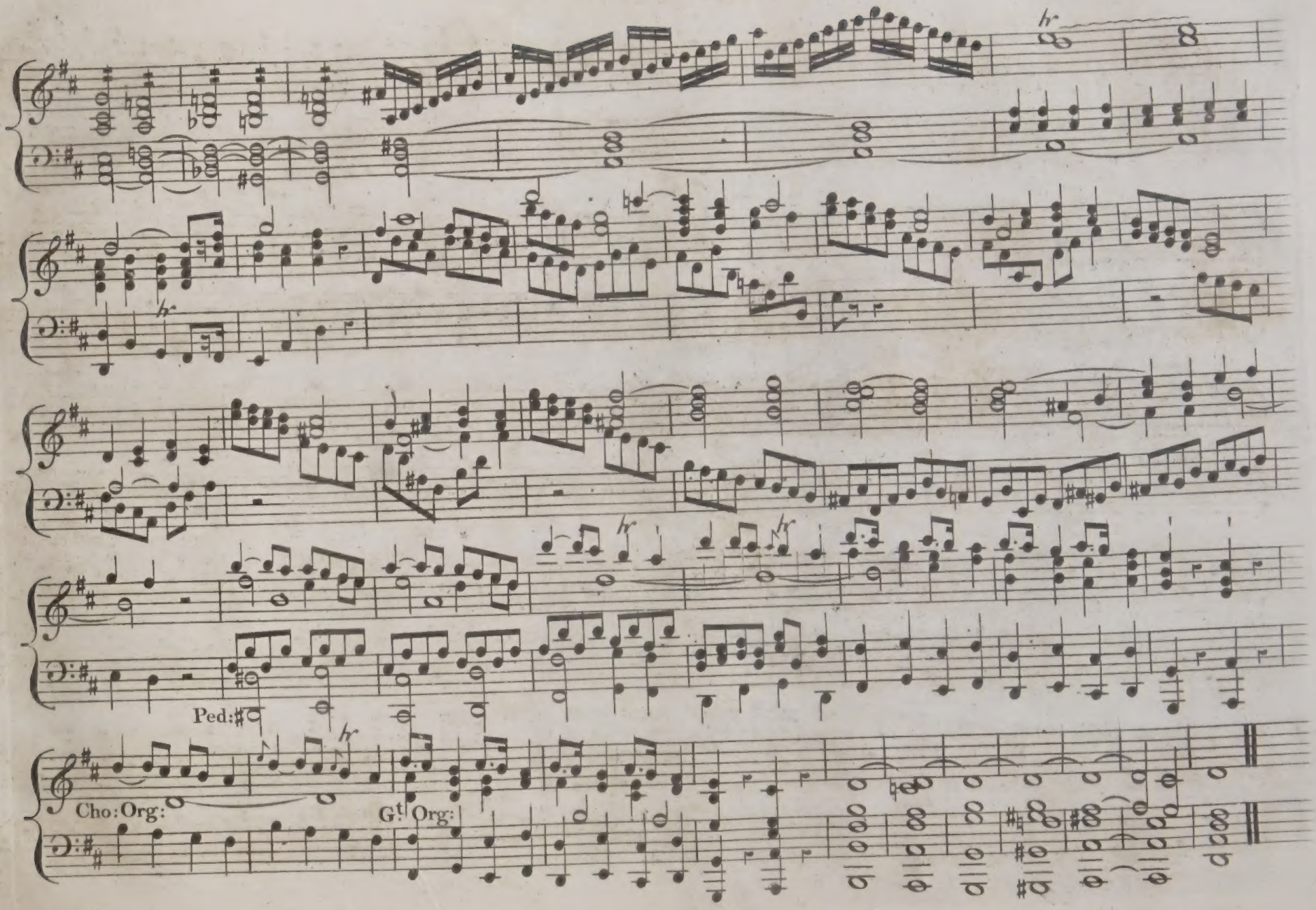

Swell
Gt. Org.

VOLUNTARY IX.

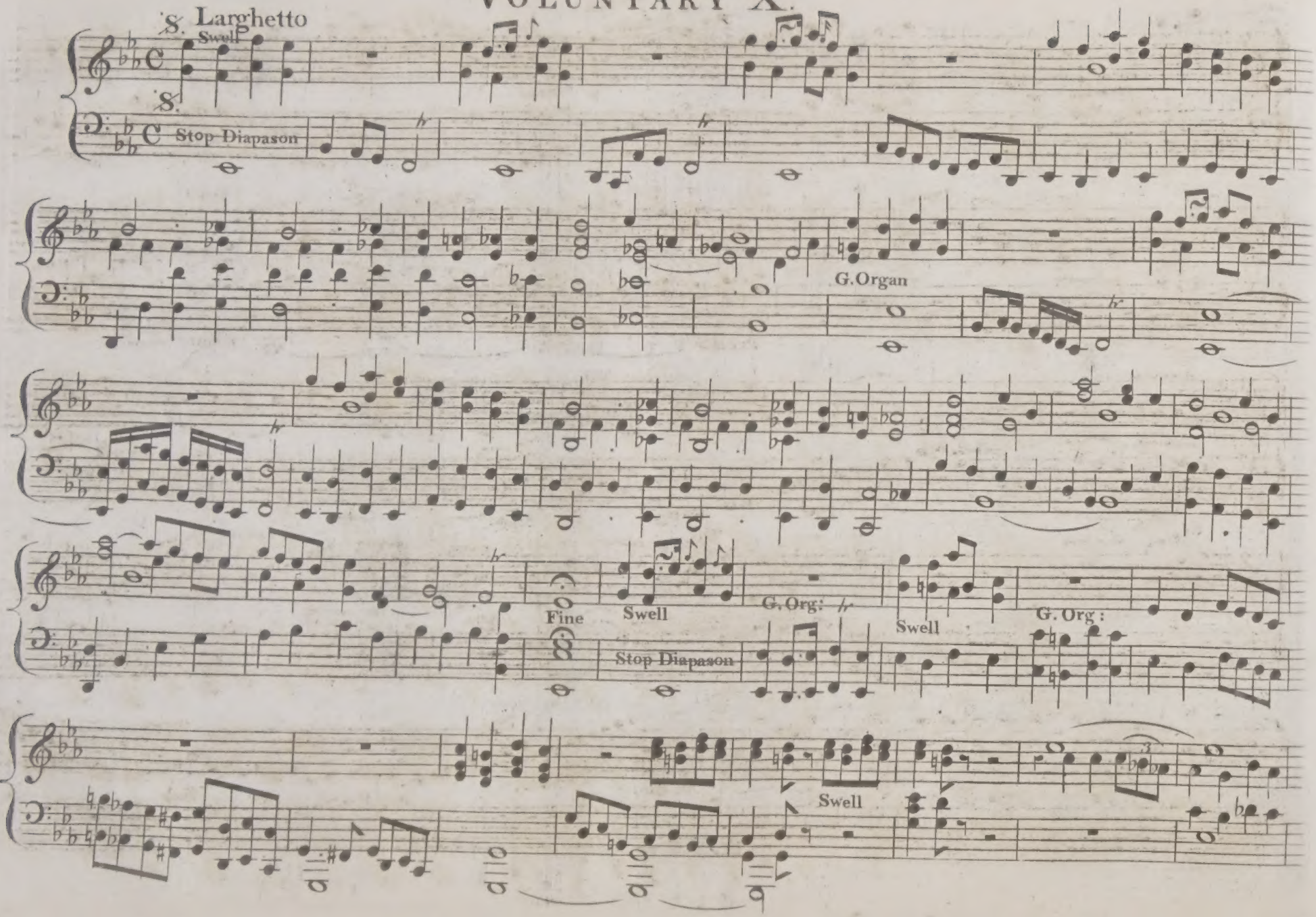
Spiritoso

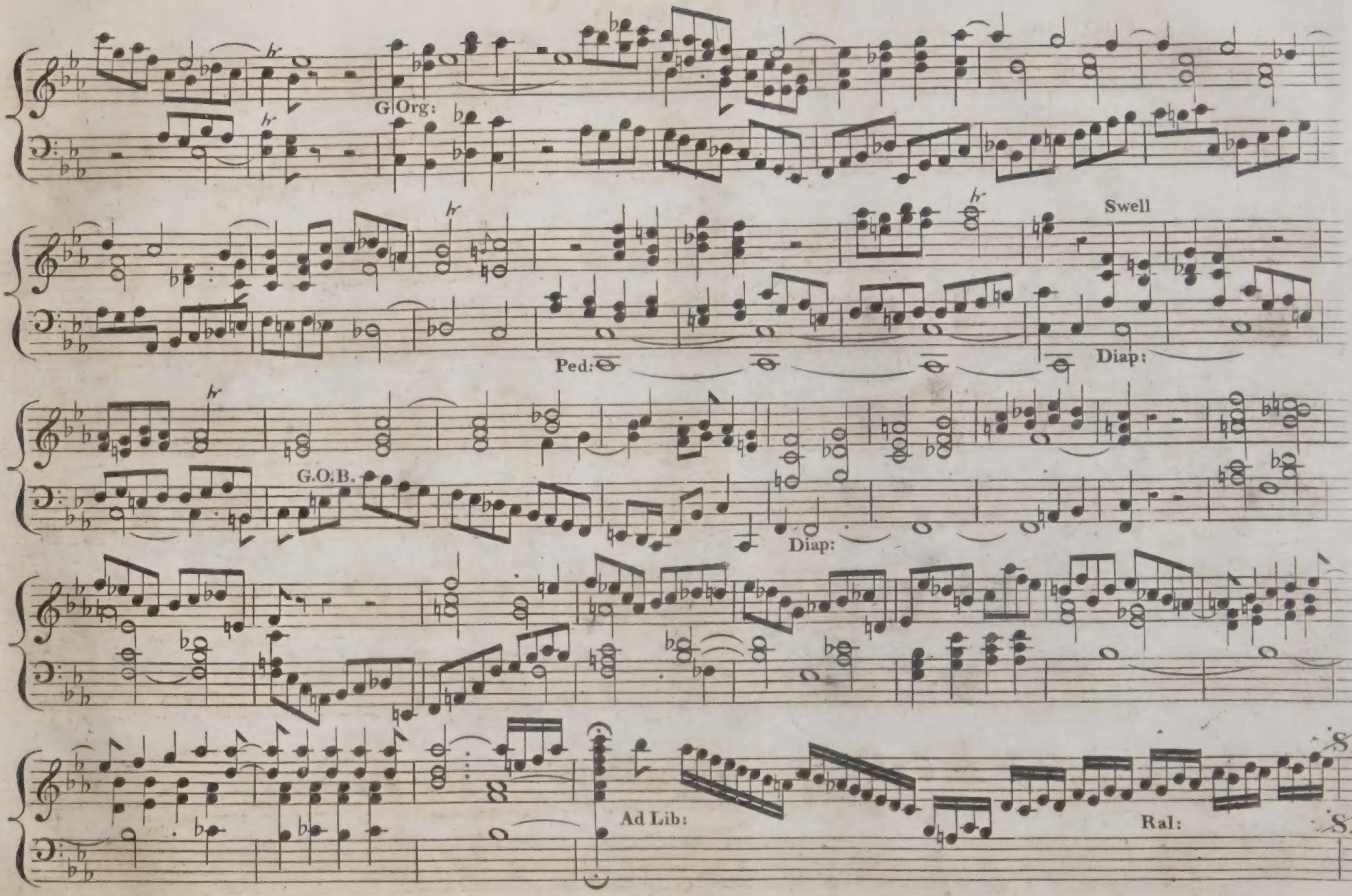
Gt. Org.



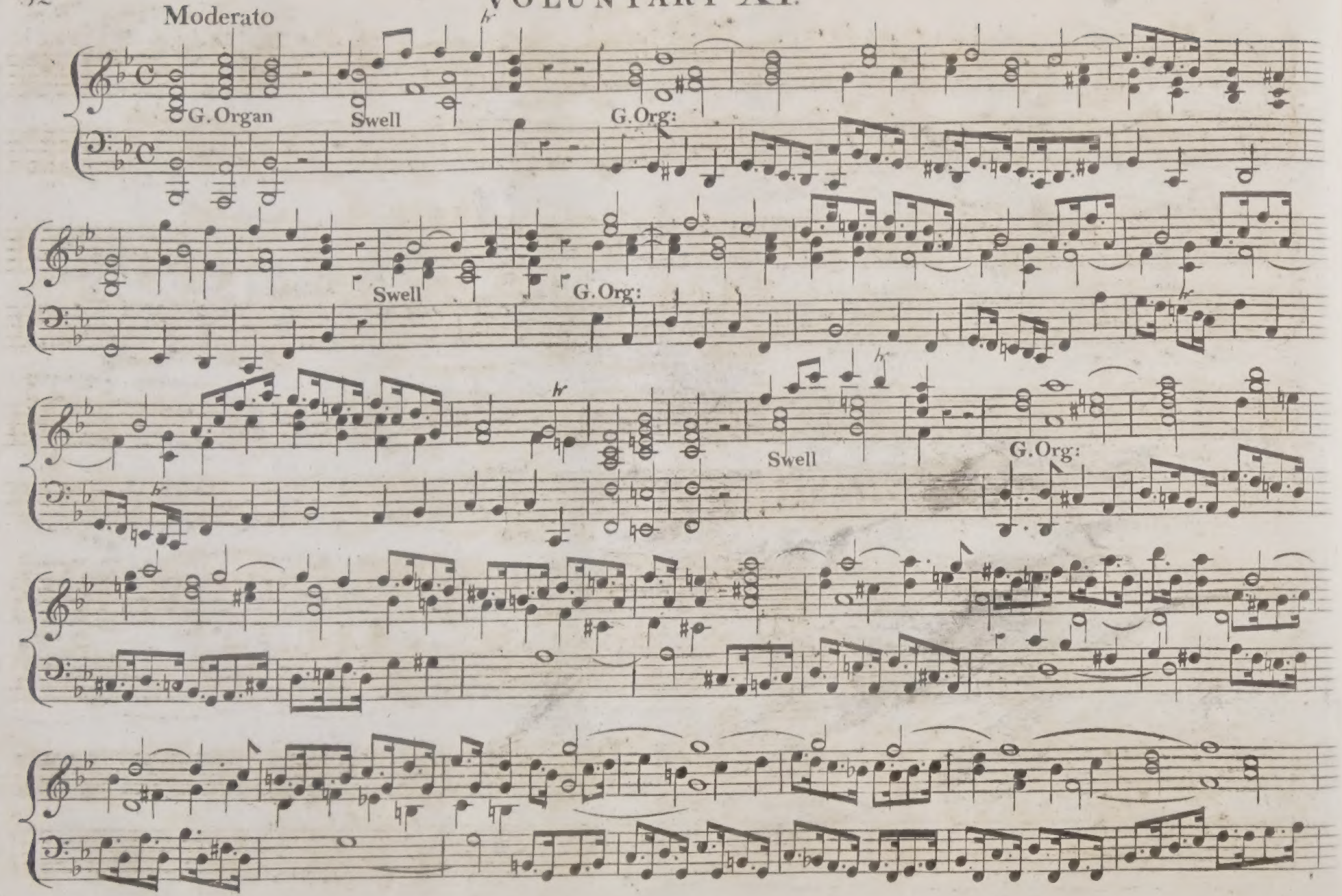

hr
hr
hr
hr
Ped:
Cho:Org:
Gt Org:

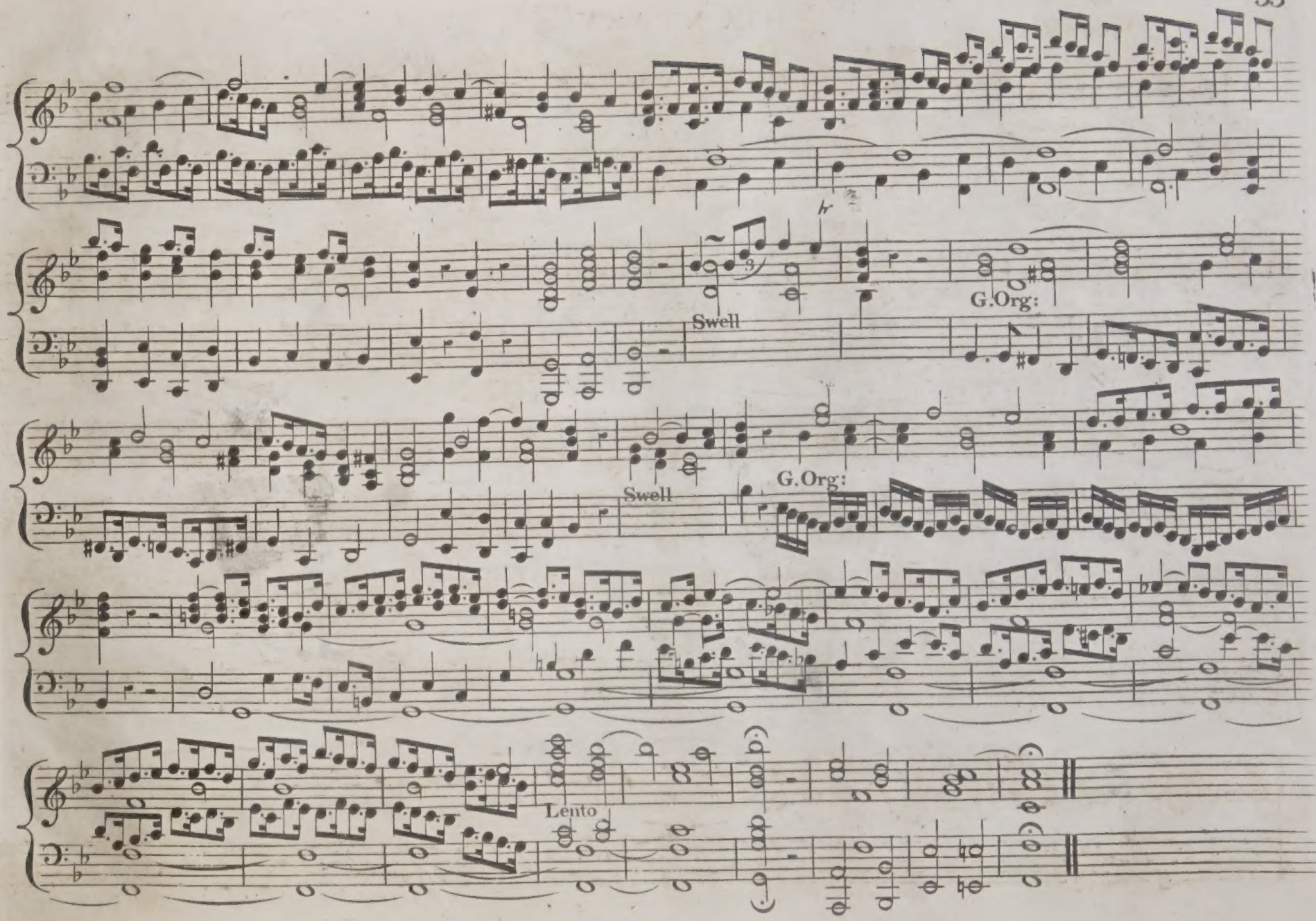
VOLUNTARY X.

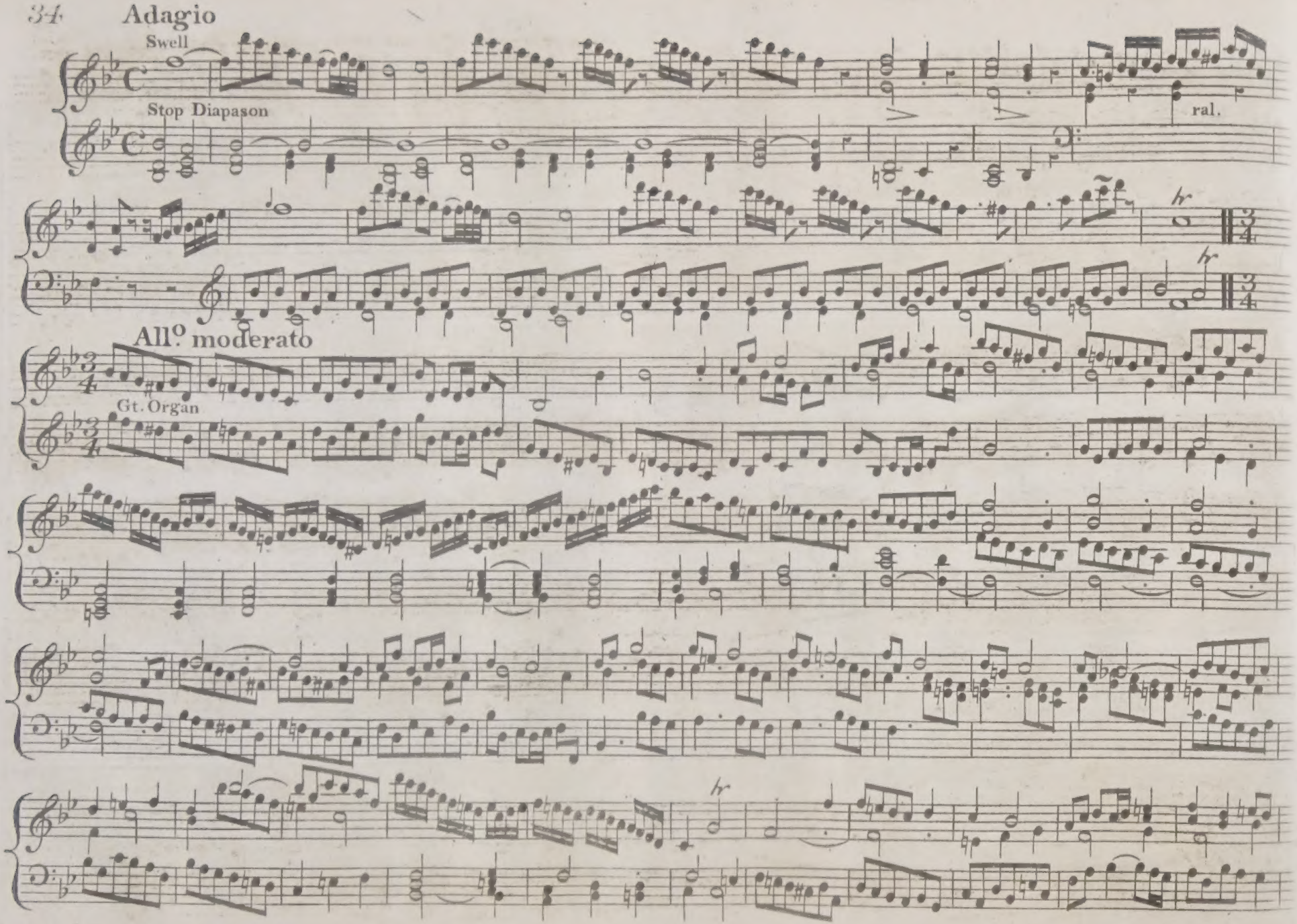

Larghetto
Swell
Stop Diapason
G. Organ
Fine
Swell
G. Org:
Stop Diapason
Swell
G. Org:
Swell

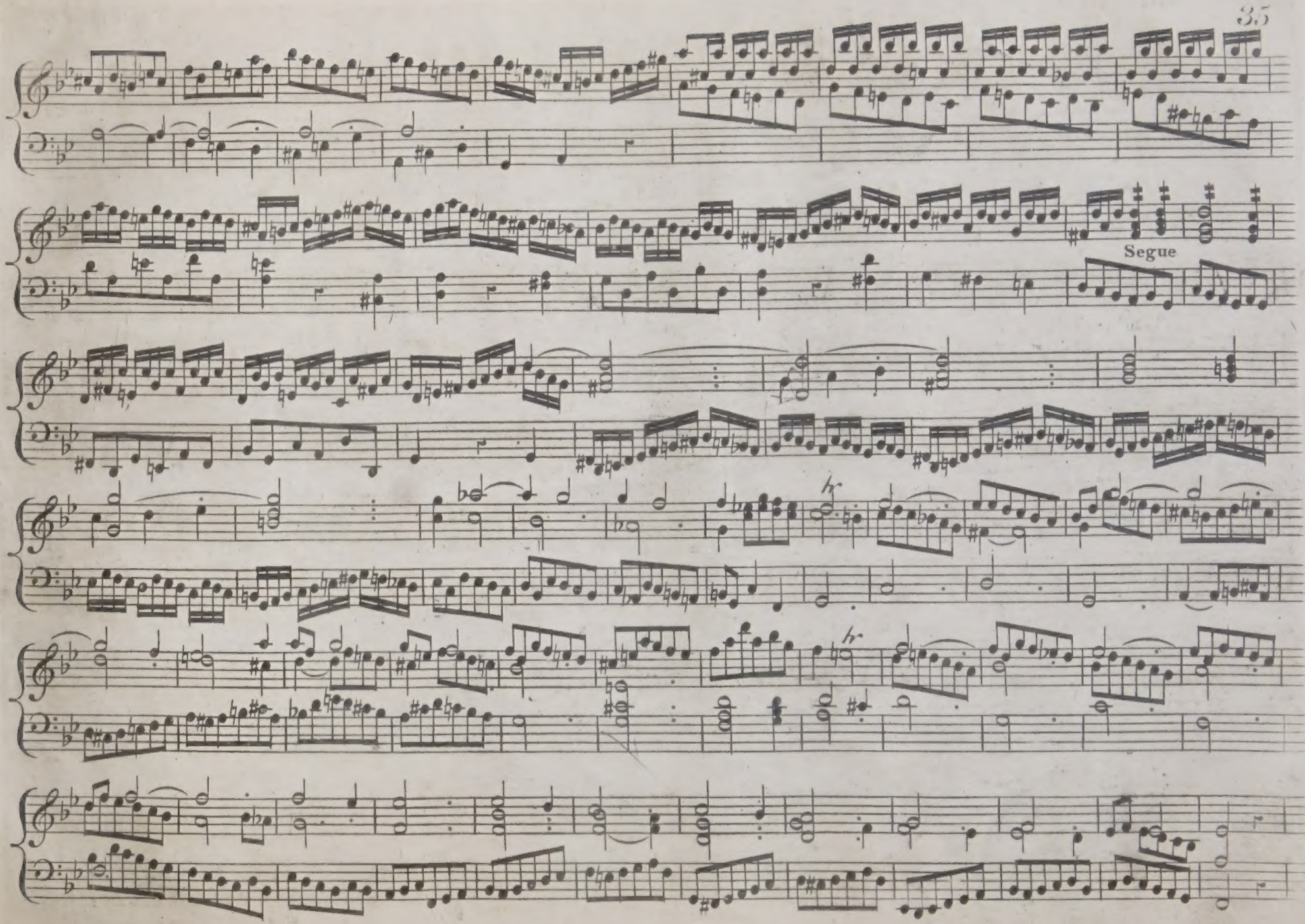

G.Org:
Swell
Ped:
Diap:
G.O.B.
Diap:
Ad Lib:
Ral:
S.
S.

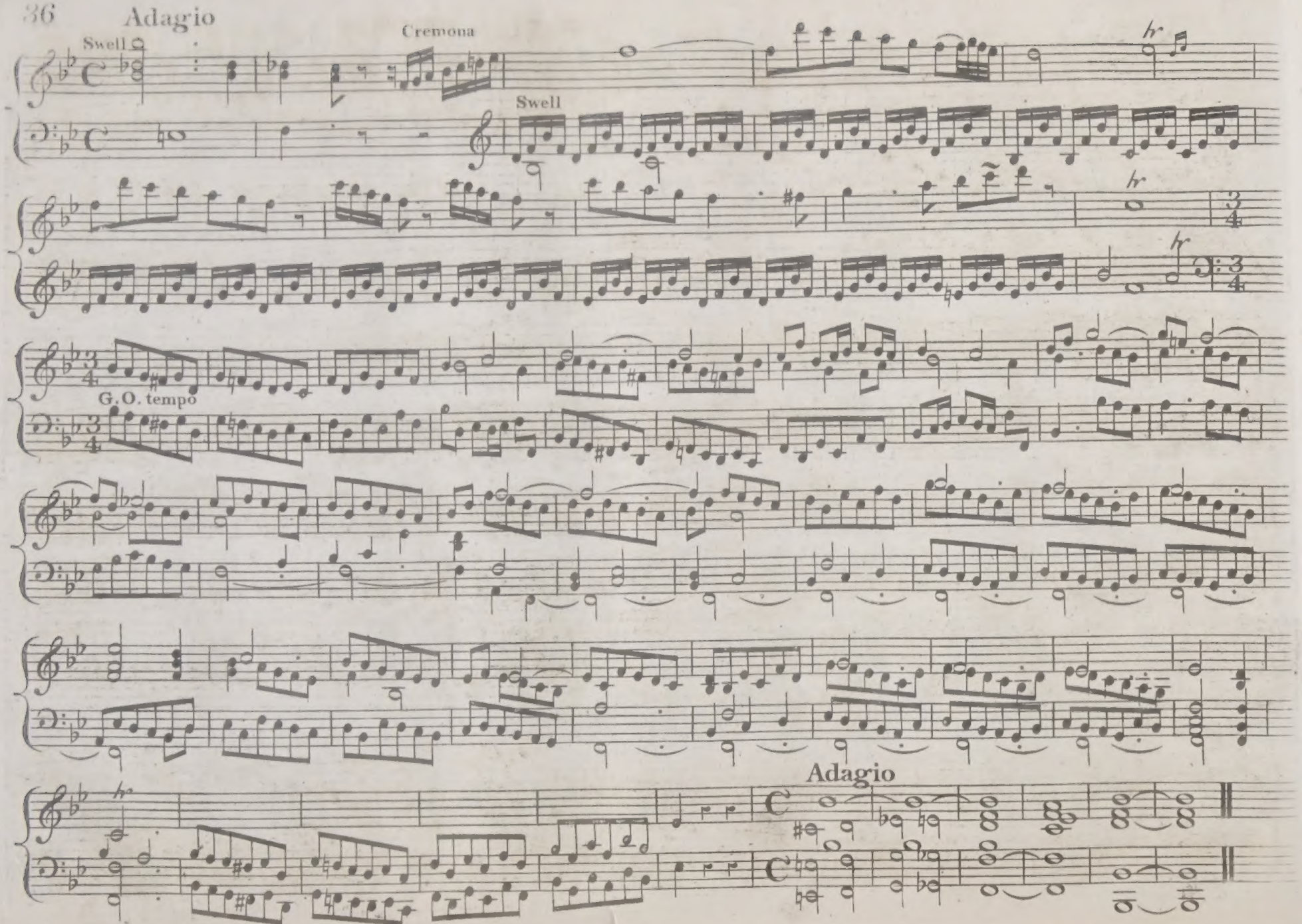
VOLUNTARY XI.



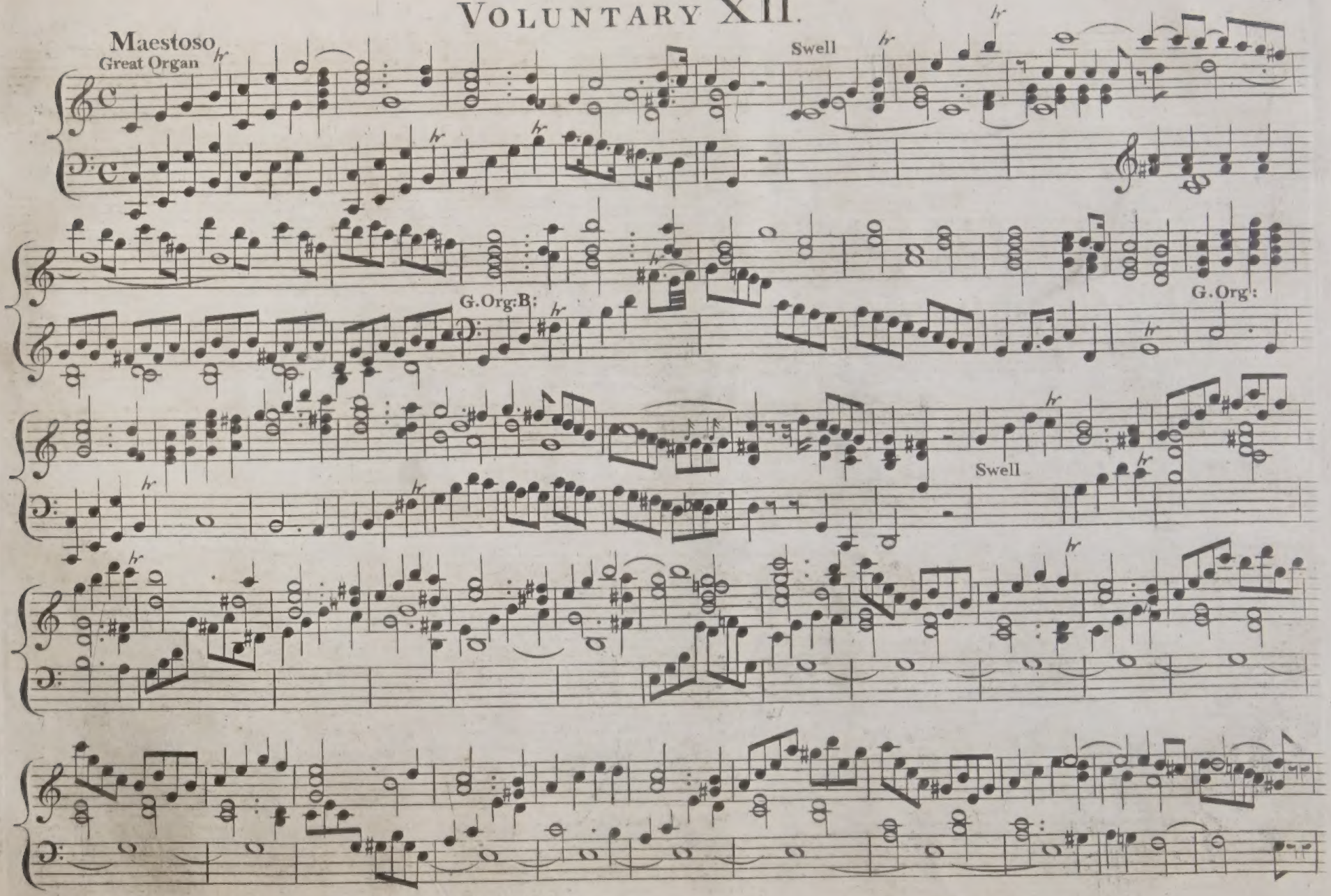

Swell
G.Org:
Swell
G.Org:
Lento

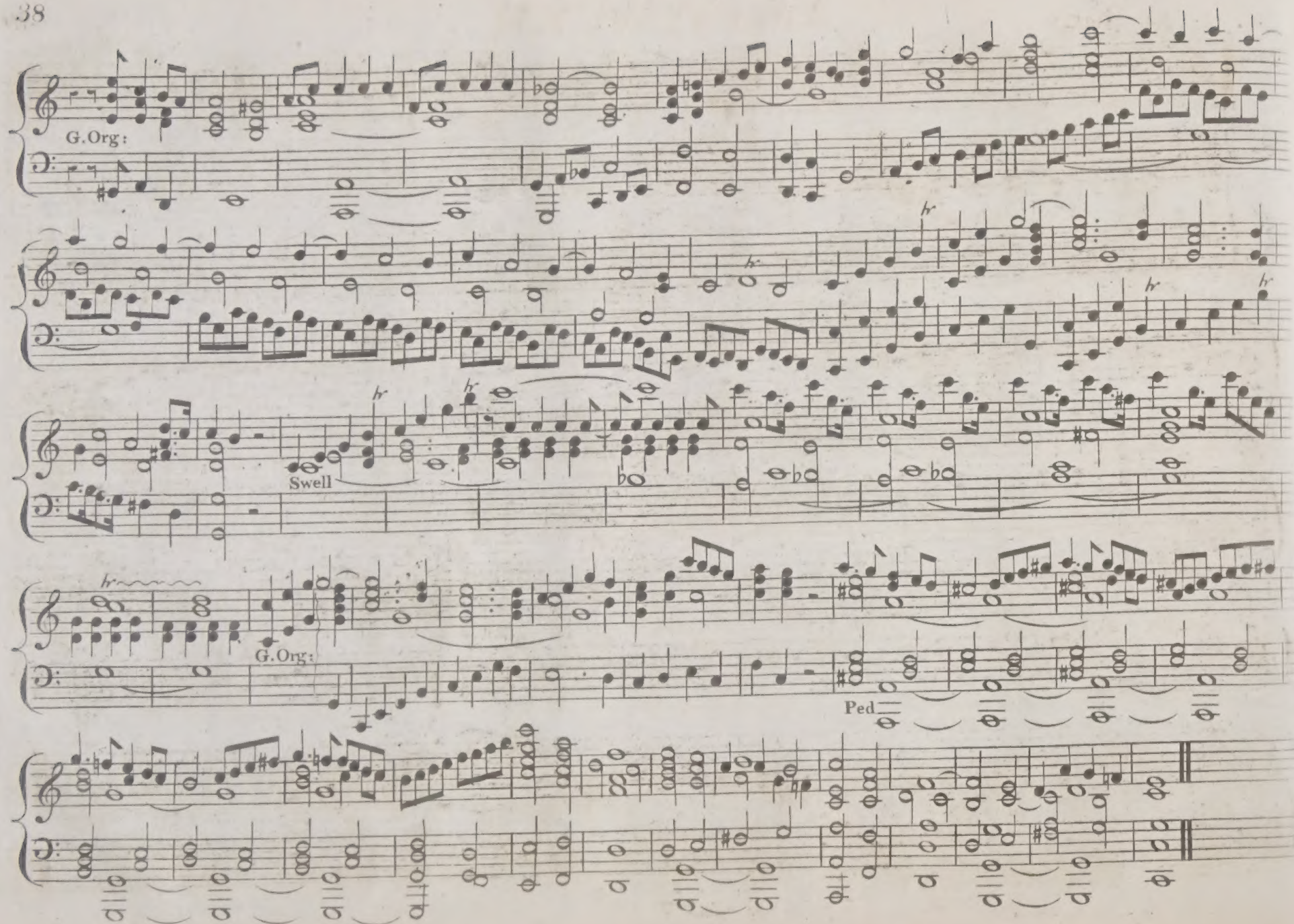

Adagio
Swell
Stop Diapason
ral.
hr
hr
All.o moderato
Gt. Organ
hr

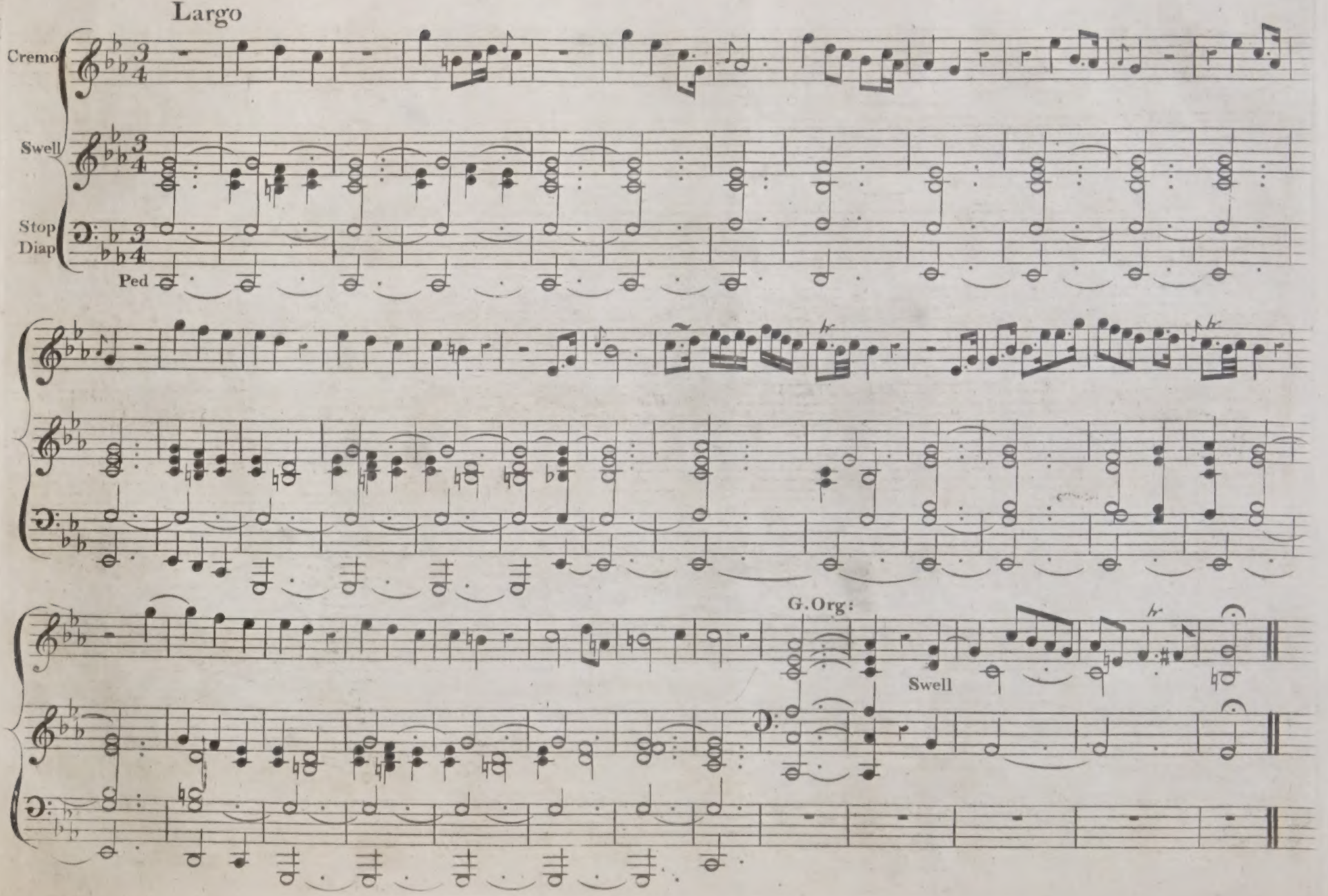

Segue


Adagio
Swell
Cremona
Swell
G. O. tempo
Adagio

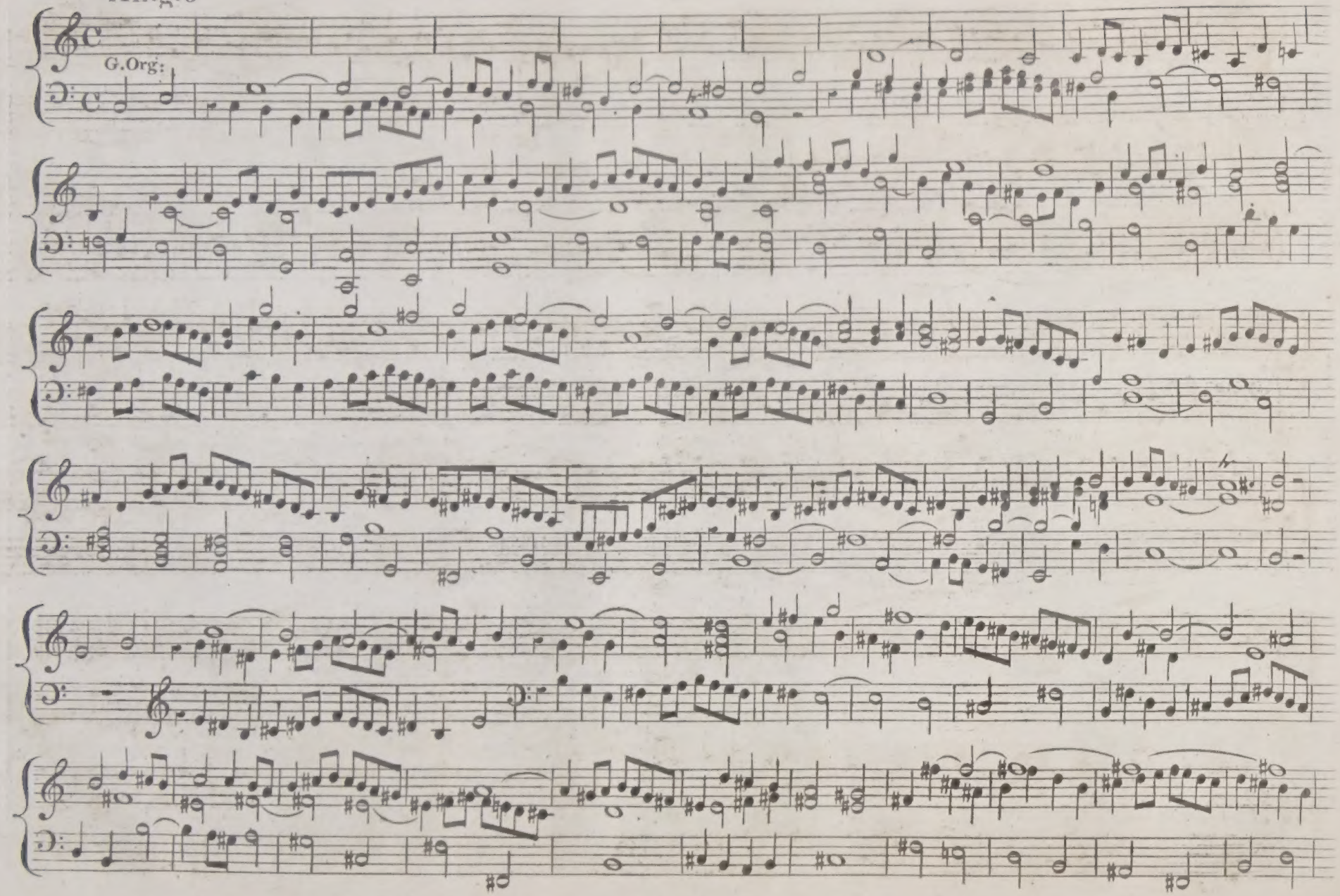
VOLUNTARY XII.

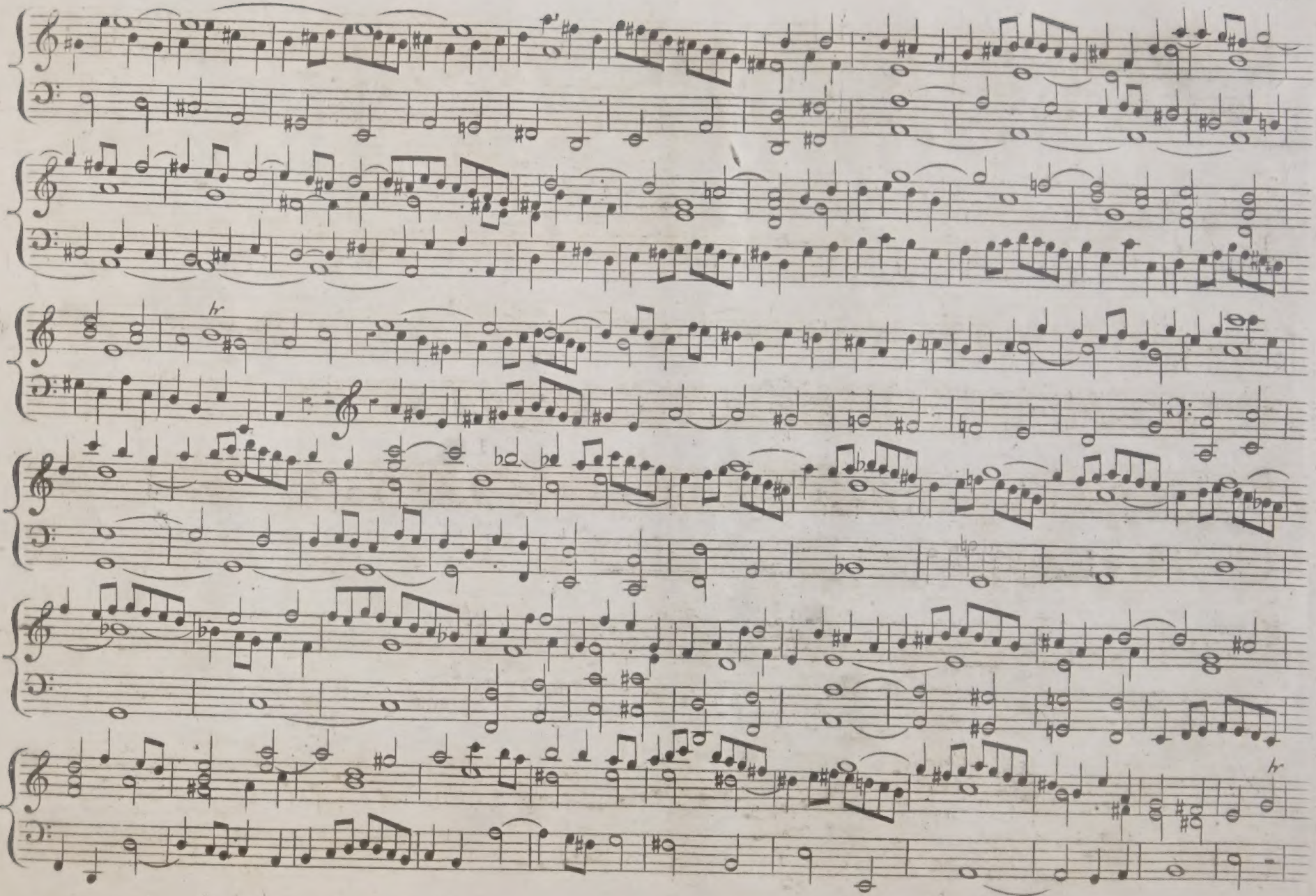


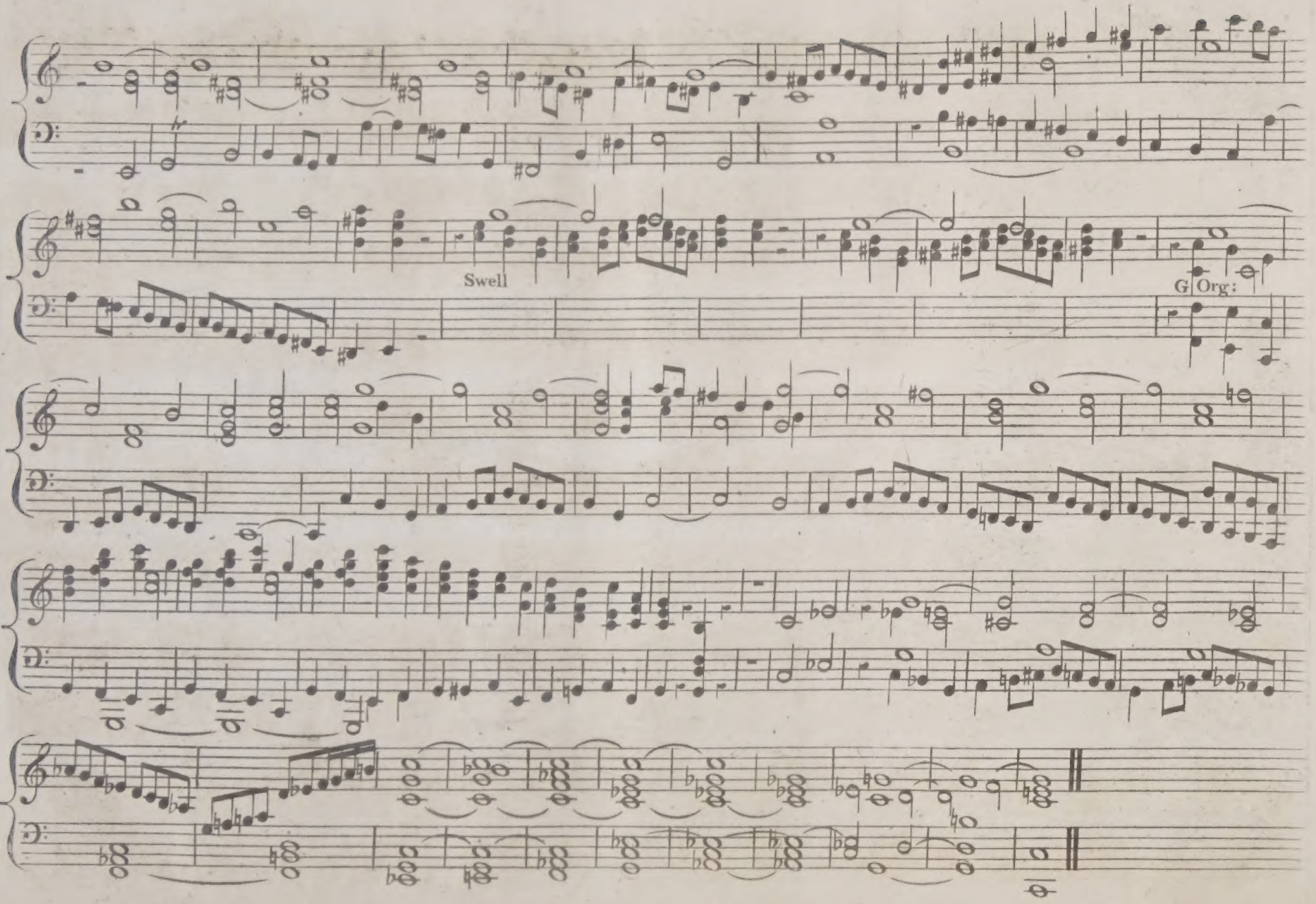

G.Org:
Swell
G.Org:
Ped


Largo
Cremo
Swell
Stop
Diap
Ped
G.Org:
Swell

Allegro






Swell
G Org:

Dritte Auflage.

Das Orgelspiel.

Für den Unterricht und das Studium

verfasst und dargestellt

von

Prof. F. W. Franke.

Lehrer am Conservatorium zu Köln a/Rhein.

Preis M. 3,00 netto.

II. umgearbeitete und vermehrte Auflage.

Eigentum des Verlegers für alle Länder

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Lith. Anst. v. C. G. Röder, Leipzig

Die vorliegende neue Auflage des „Orgelspiels“, welche dank einer freundlichen Aufnahme und vielfachen Verwendung desselben notwendig geworden ist, zeigt das Buch in wesentlich veränderter Gestalt. Zunächst sind die „kleinen Präludien und Fugen“ von Bach, sowie die Fughetten von Rembt nicht wieder aufgenommen; dafür ist die Zahl der technischen Übungsstücke des Verf. erheblich vergrössert; den „Choralstücken“ sind einige neue hinzugefügt und eine Reihe von dreistimmigen Bearbeitungen evangelischer und katholischer, alt- und neukirchlicher Melodieen soll dem Schüler Gelegenheit bieten, sich an den heutzutage arg vernachlässigten dreistimmigen Satz zu gewöhnen; sich die dadurch gebotenen harmonischen Ausdrucksmittel zu eigen zu machen. Überhaupt stützt sich der ganze vorliegende Jahrgang musikalisch auf die Gewöhnung des Schülers an die Dreistimmigkeit. Die Orgel ist wie kein anderes Instrument dazu befähigt, den Begriff der „Polyphonie“ zu veranschaulichen; den Schüler an die Vorstellung melodischer Tonweisen, statt an harmonische Akkordfolgen zu gewöhnen. In diesem Sinne sollen die vorliegenden technischen Übungen eine Ergänzung des contrapunktischen Studiums darstellen und auch denjenigen Musikbeflissenen, der neben anderen Fächern die Kenntnis der Behandlung der Orgel sich aneignen will — was, wie die Erfahrung an unseren Konservatorien lehrt, vielfach der Fall ist — zum Ausbau seiner musik-theoretischen Bildung behilflich sein. Daneben ist dem Generalbass-Spiel einschliesslich Modulation ein besonderer Lehrgang gewidmet, der von den einfachsten Dreiklangs-Verbindungen beginnend, bis zu den alterierten Akkorden und enharmonischen Verwechslungen fortschreitet. Vielfach ausgesprochenen Wünschen Rechnung tragend, ist in die Applikatur des Pedal-Spieles auch die „Bindung auf einem Fuss“ wiederum eingeführt. Bei dem erstaunlichen Reichtum der Formen, welchen sich die schaffende Natur in den für das Pedal-Spiel in Betracht kommenden Organen leistet, ist eine individuelle Behandlung des Schülers zu oft geboten, als dass es möglich wäre, mit einer Art des Fusssatzes in jedem Falle auszukommen.

Prof. **Franke.**

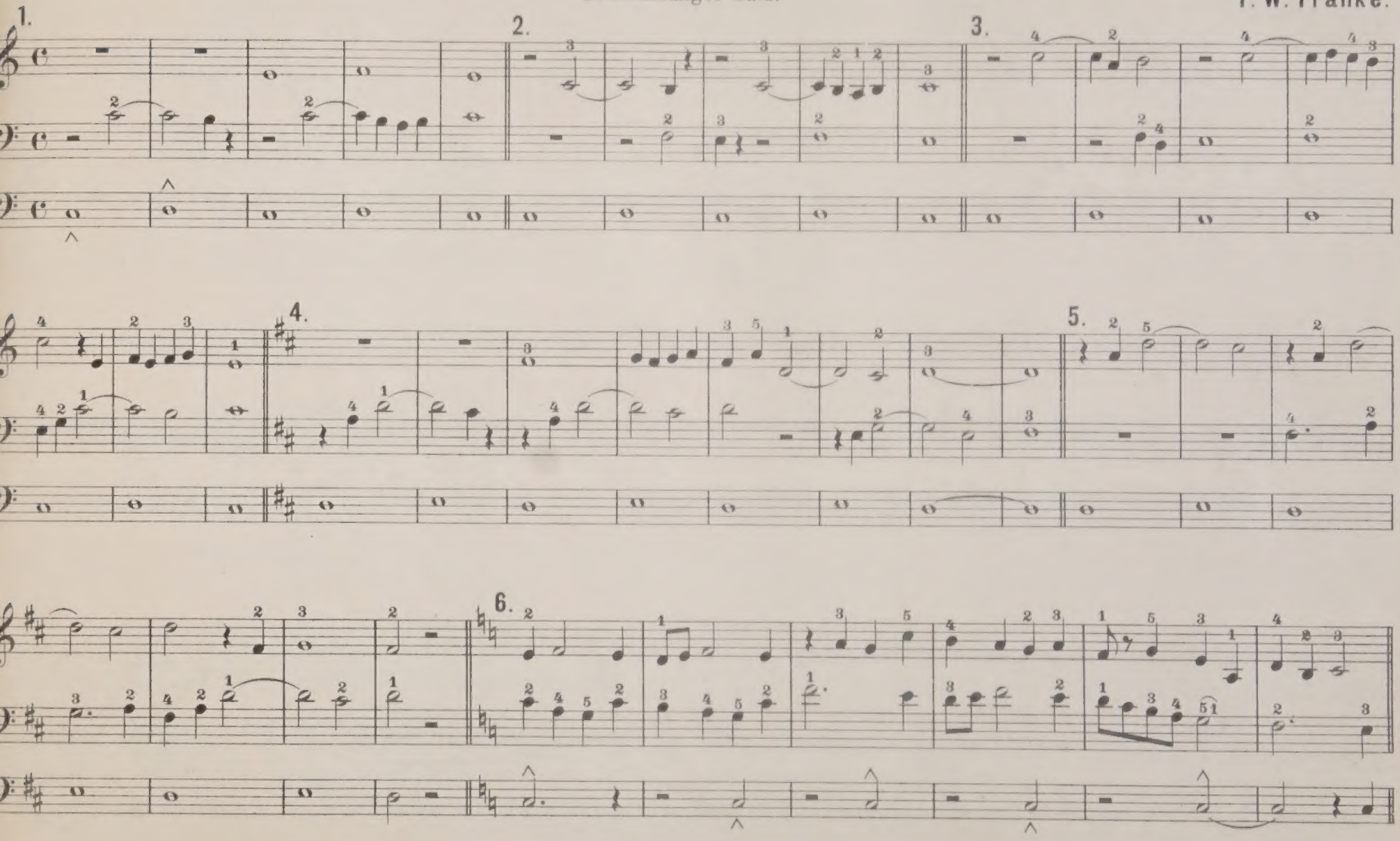
A.

Der Secunden- Terzen- Quarten- und Quinten-Schritt im Pedal.

1. Abwechselnder Gebrauch der Fuss-Spitzen; ∧ unter der Note „links;" ∧ über der Note „rechts."
2. Bindungen auf einem Fuss; ⌴ unter der Note „links;" ⌐¬ über der Note „rechts."

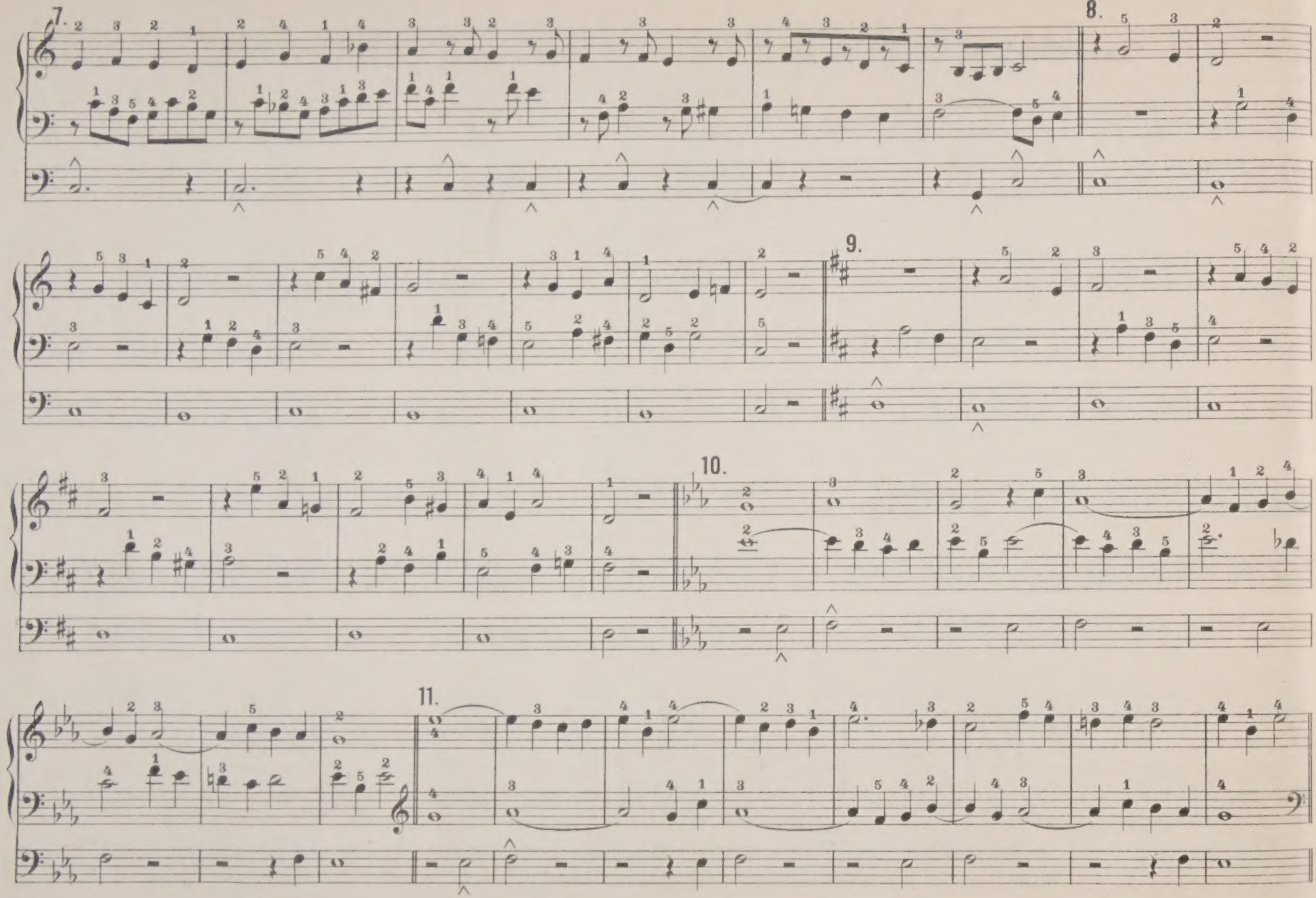
Dreistimmiger Satz.

F. W. Franke.



einrich vom Ende's Verlag, Trier.

v. E. 1402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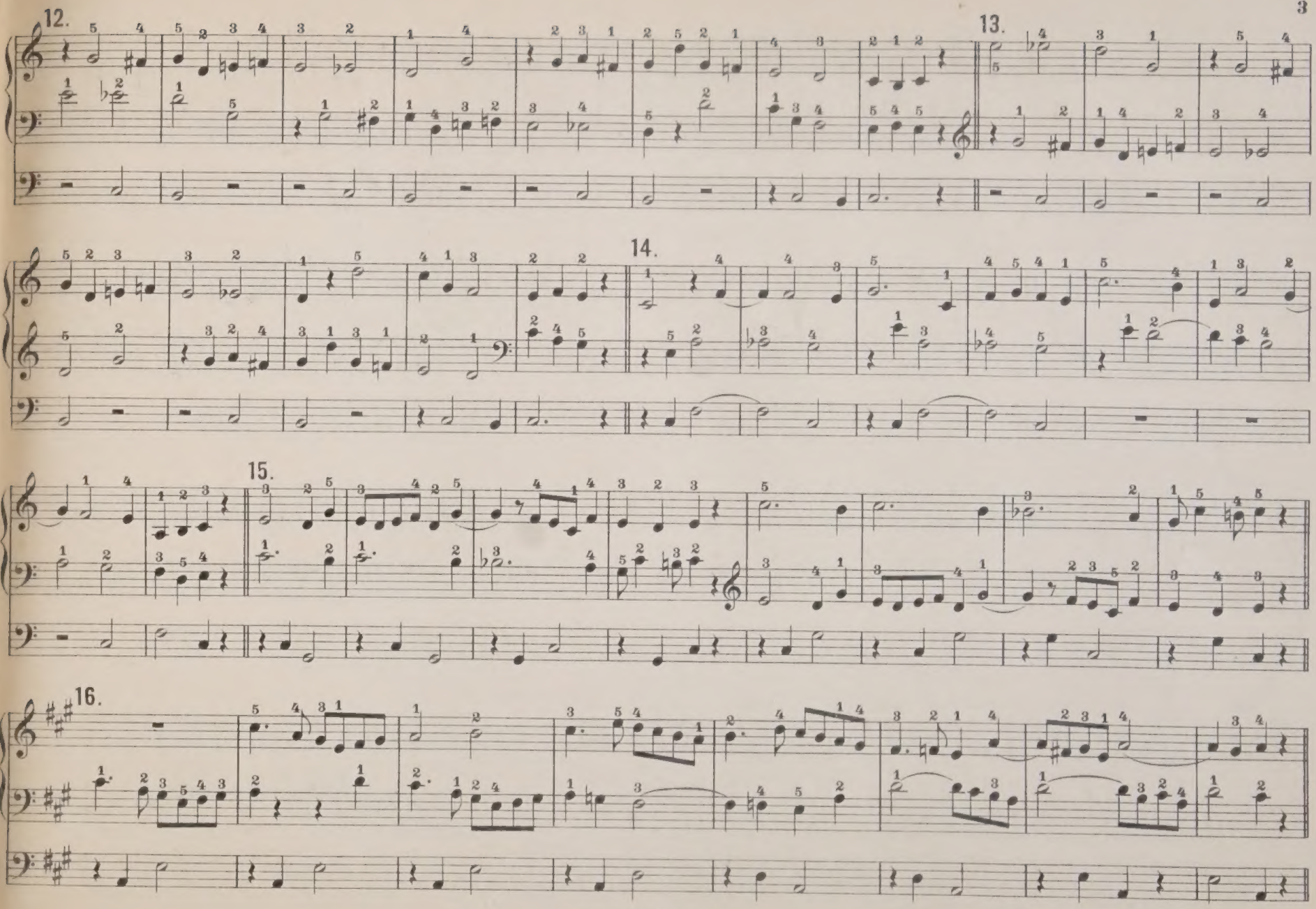
9.
10.
11.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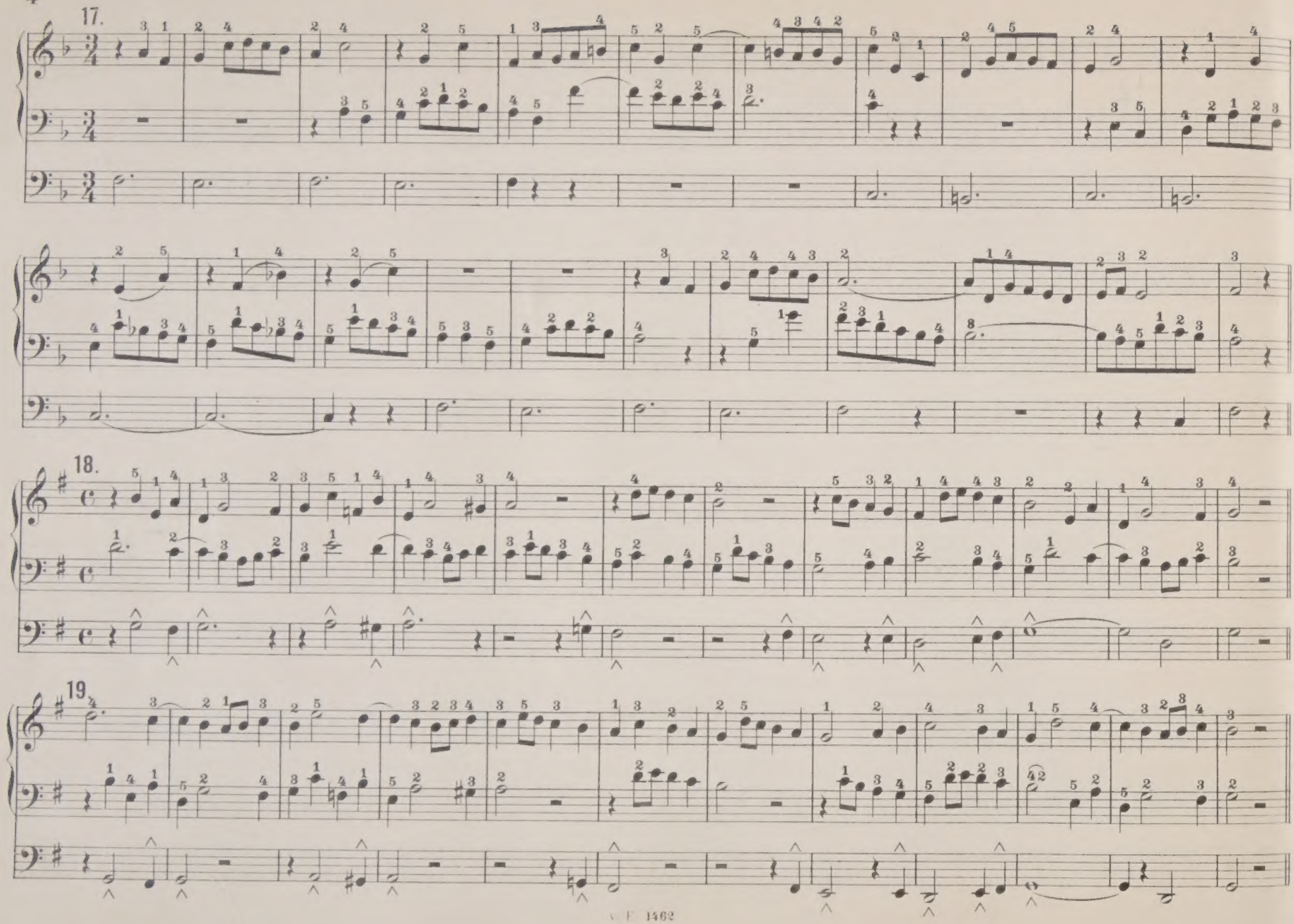
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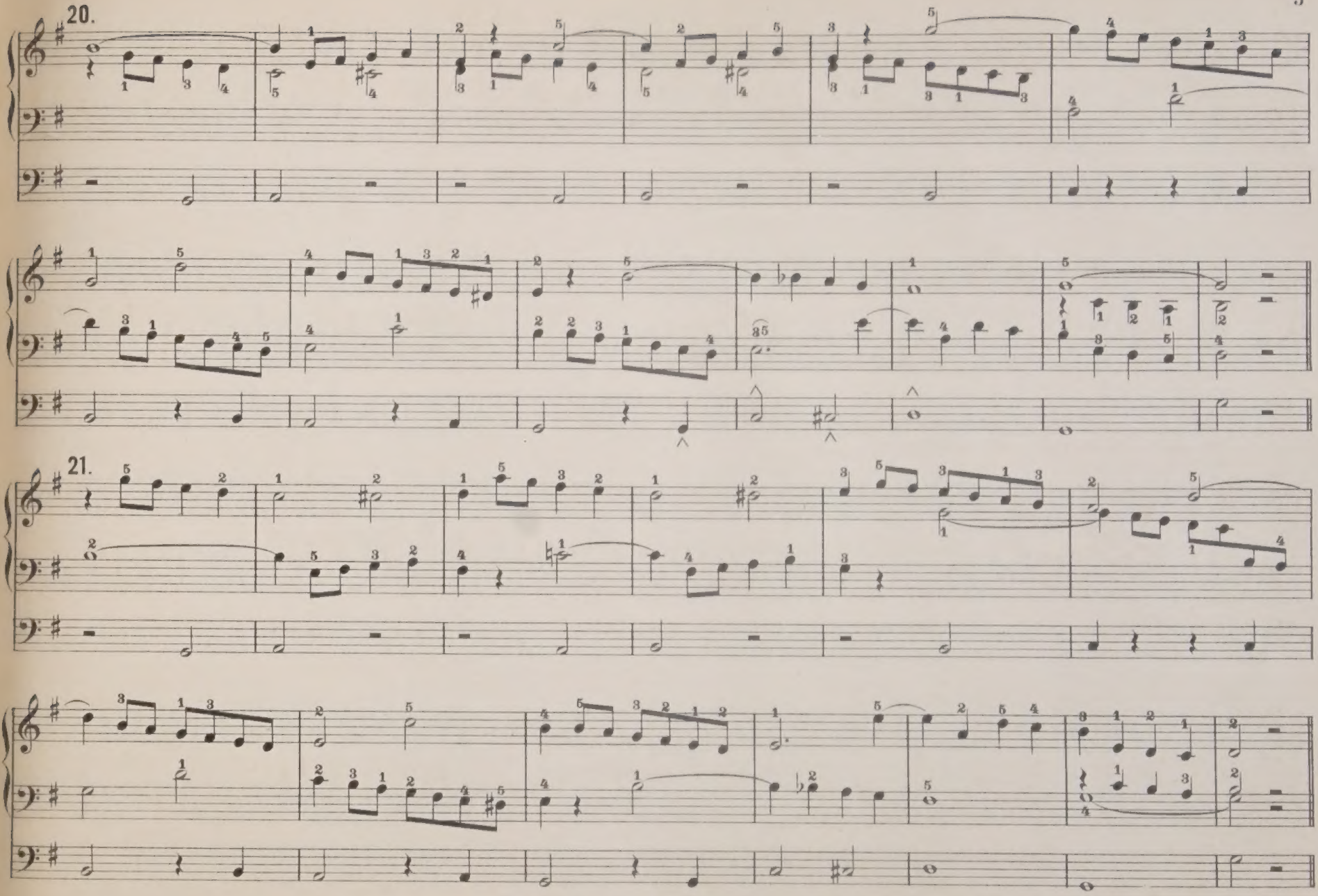
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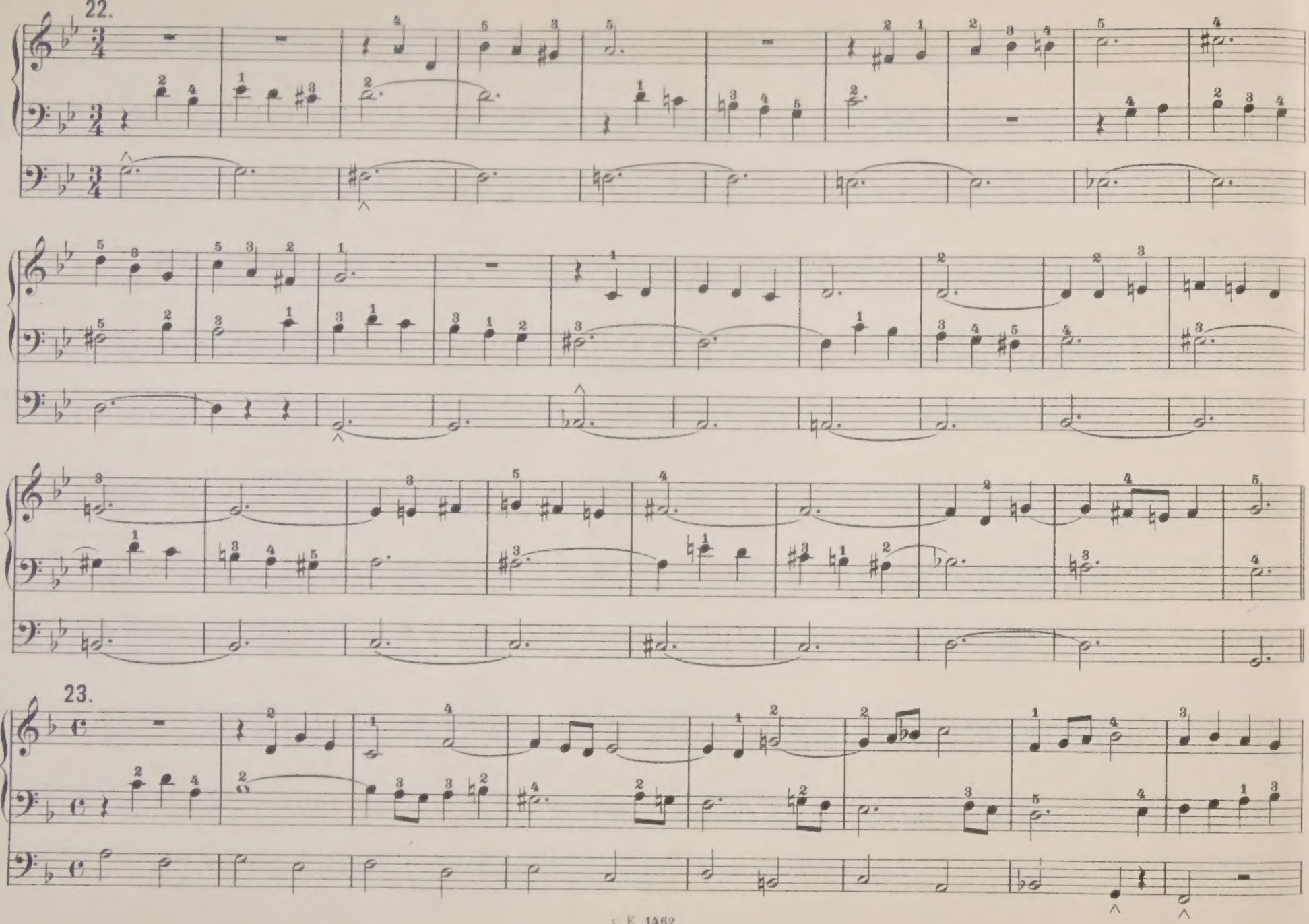
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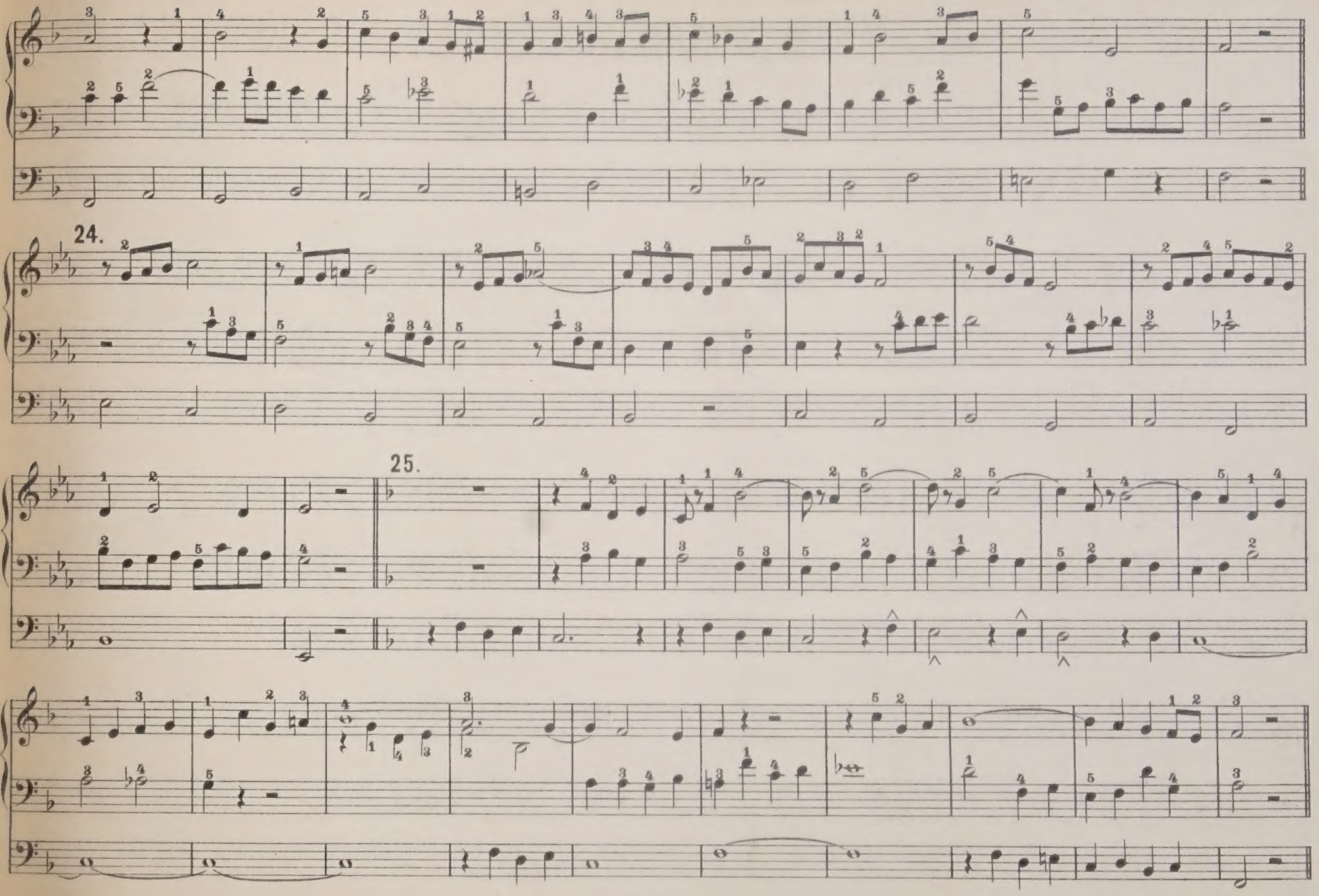
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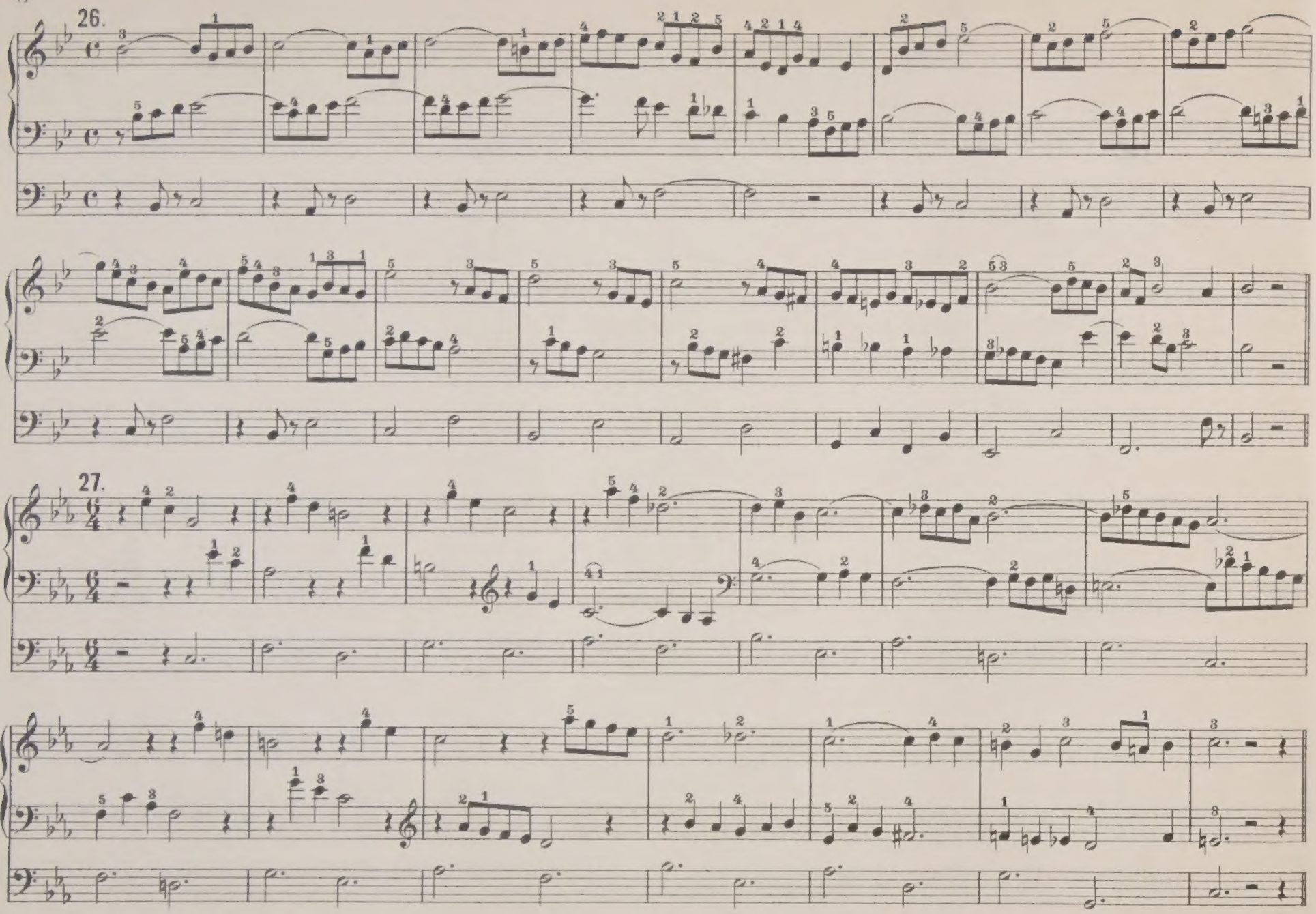
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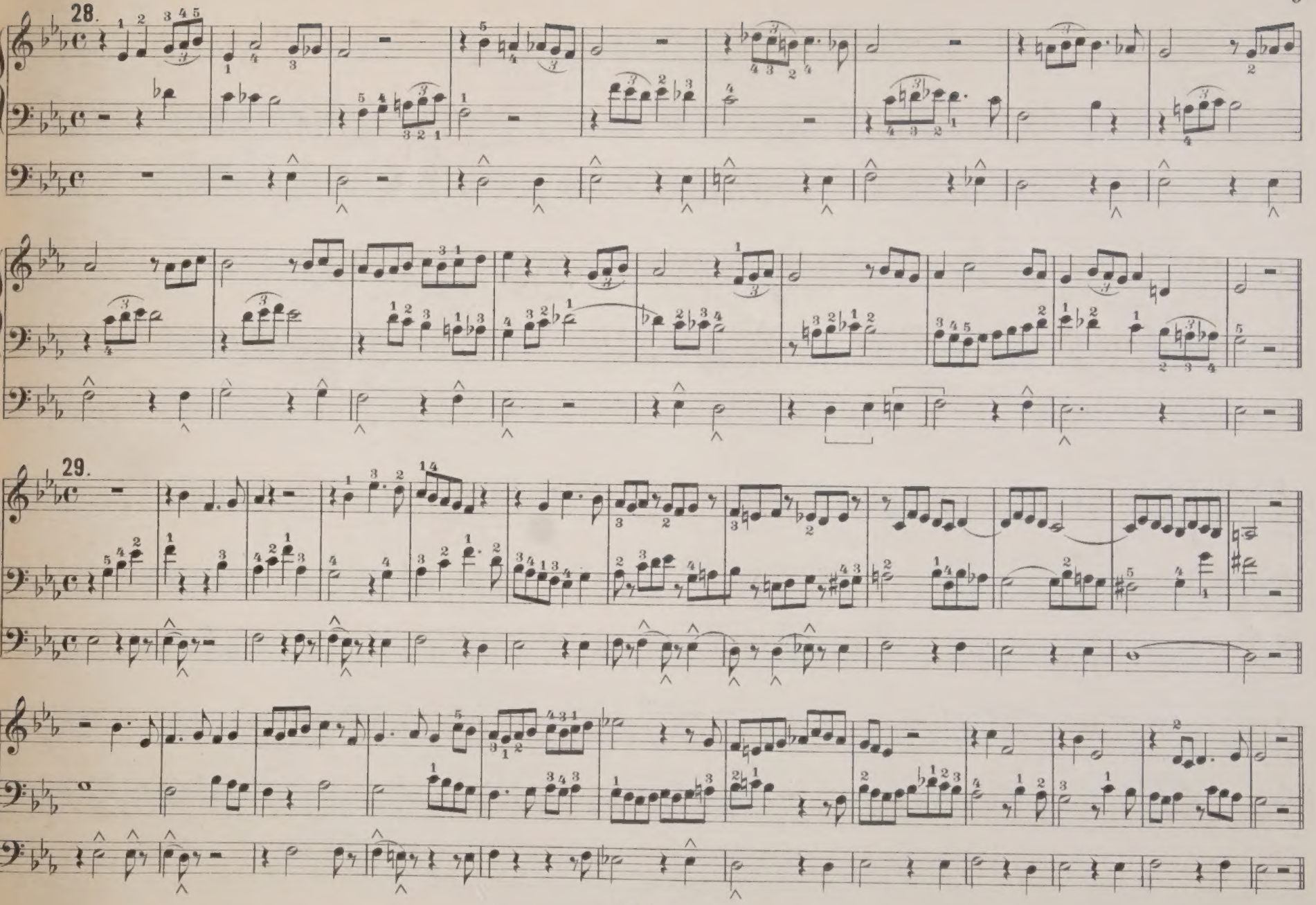
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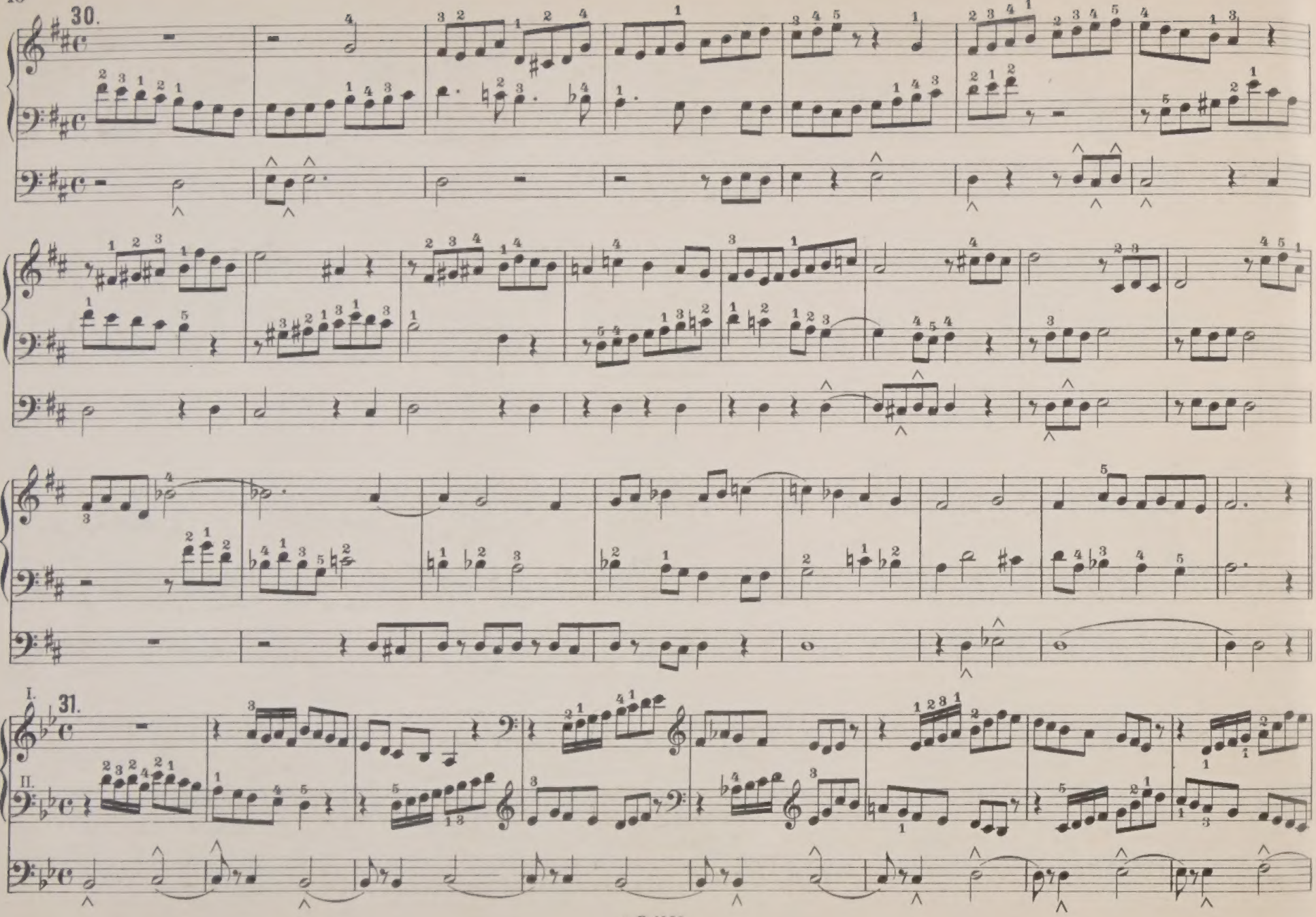
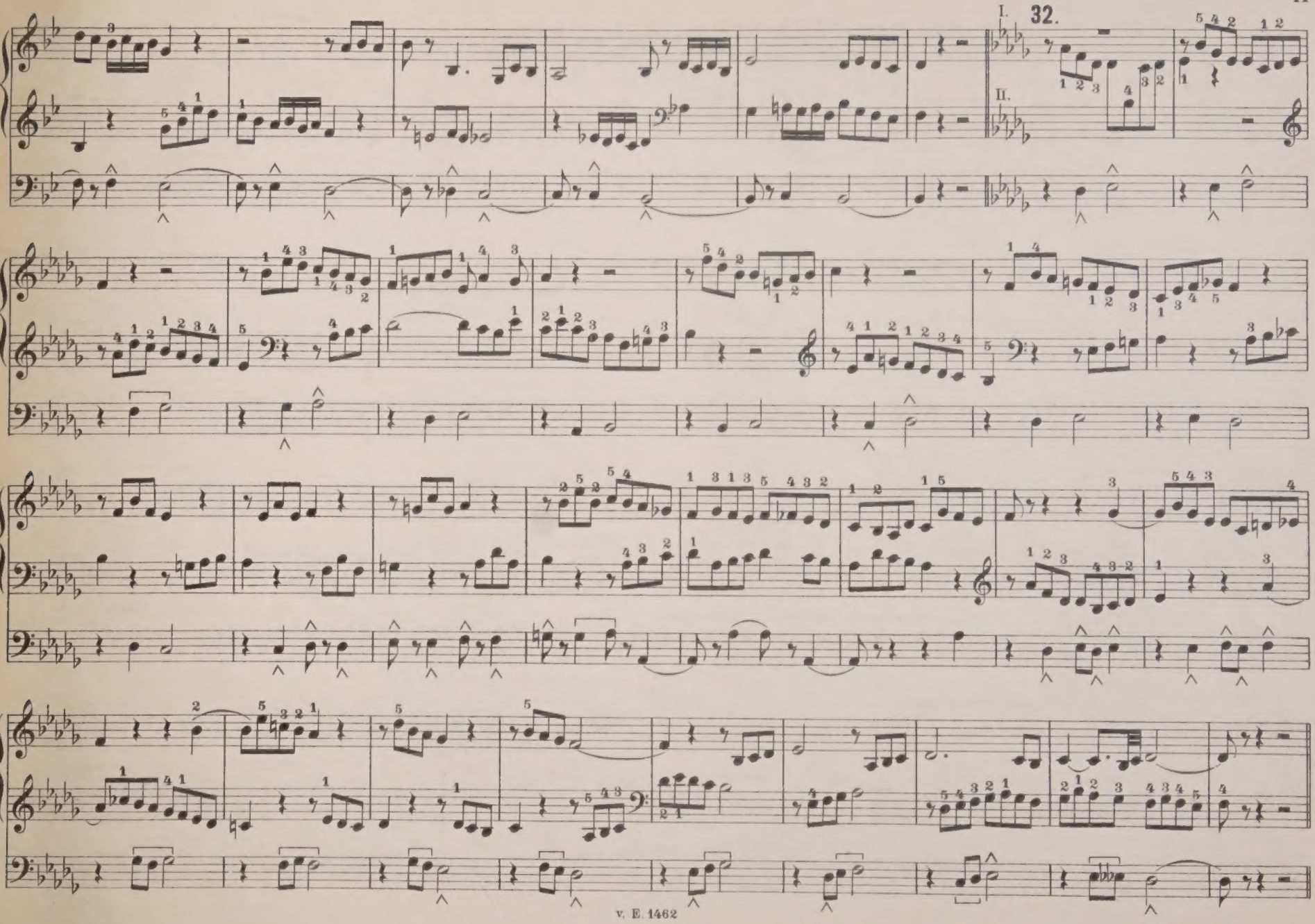

30.
31.
I.
II.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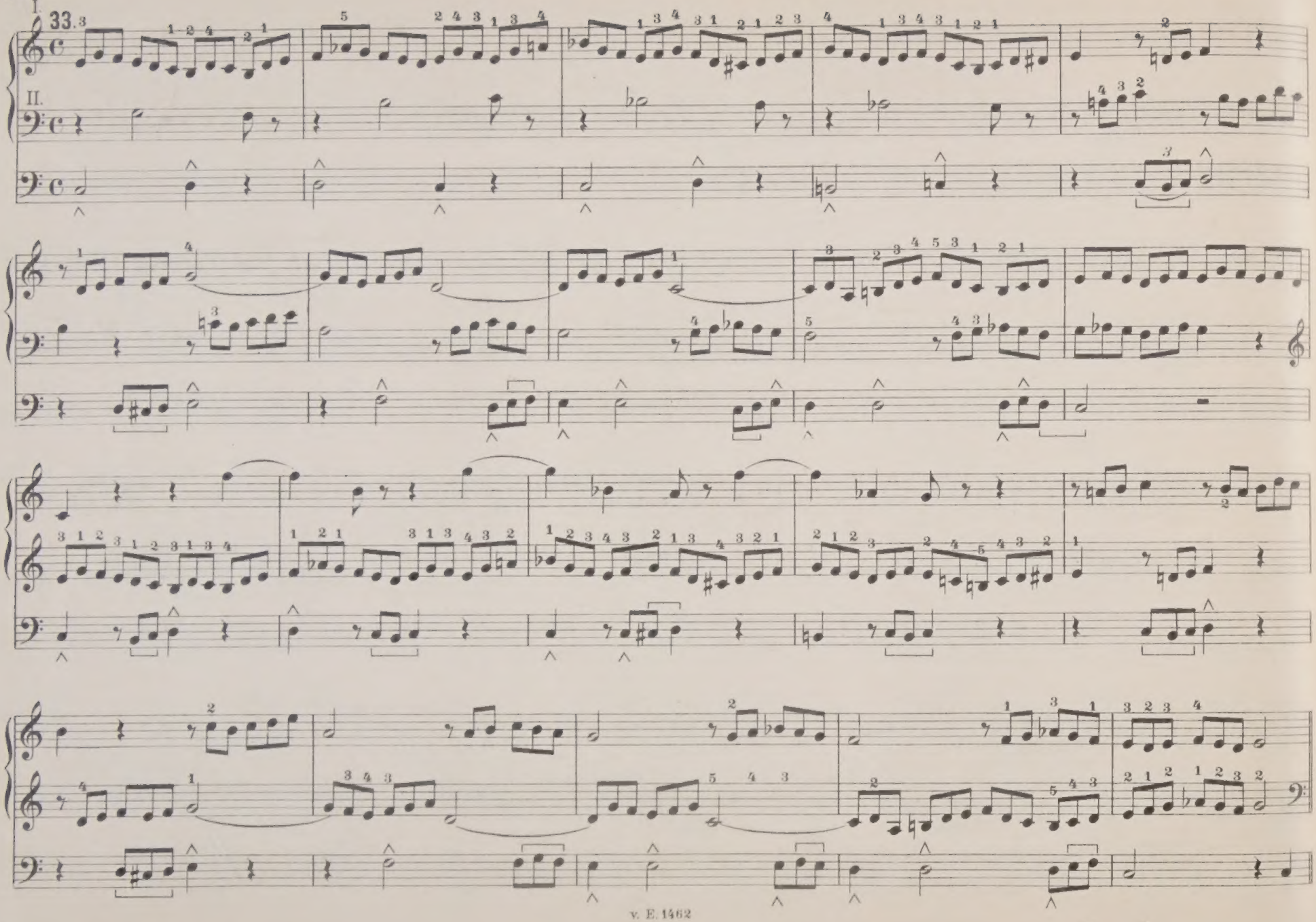
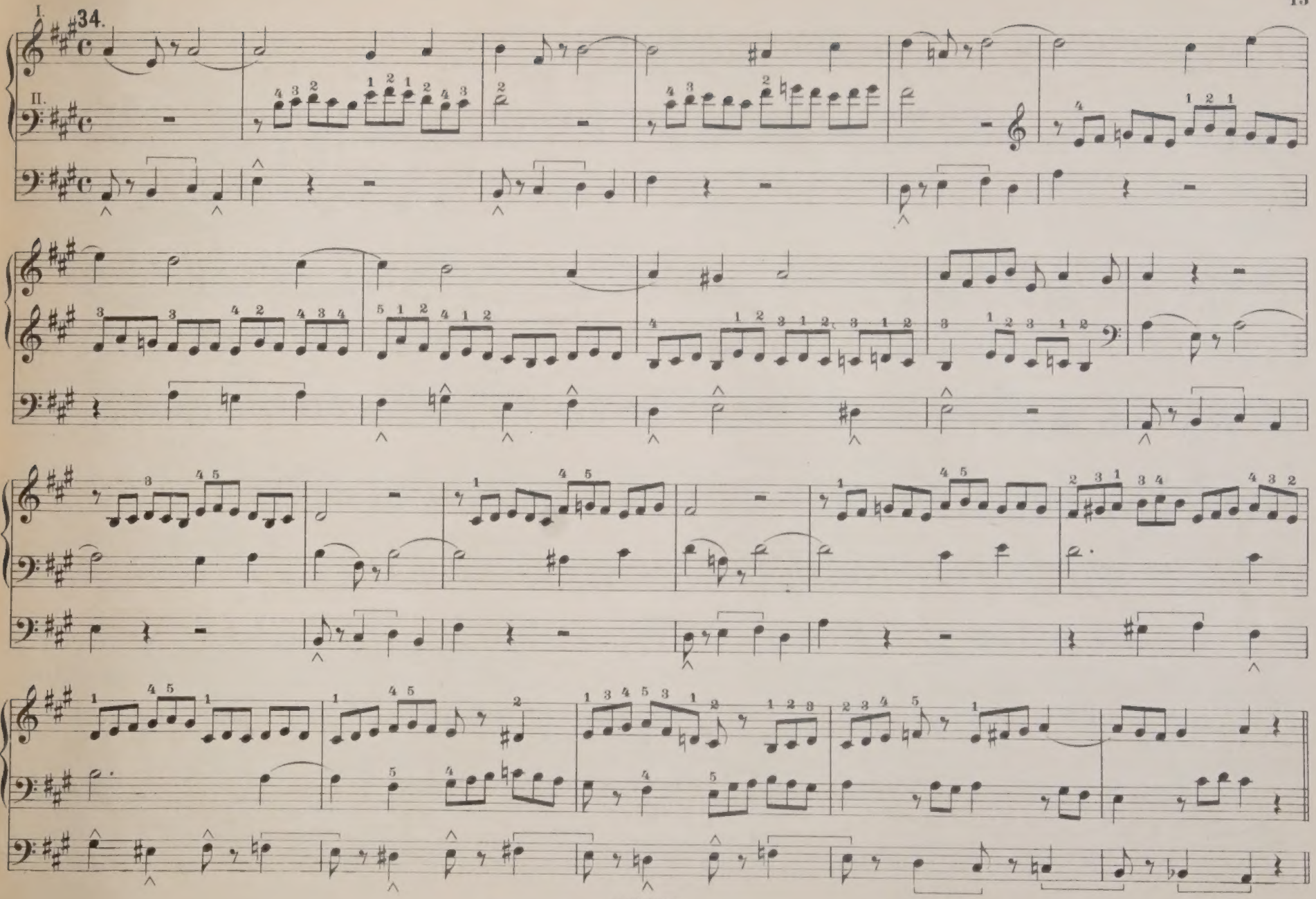
I.
II.


I.
33.
II.

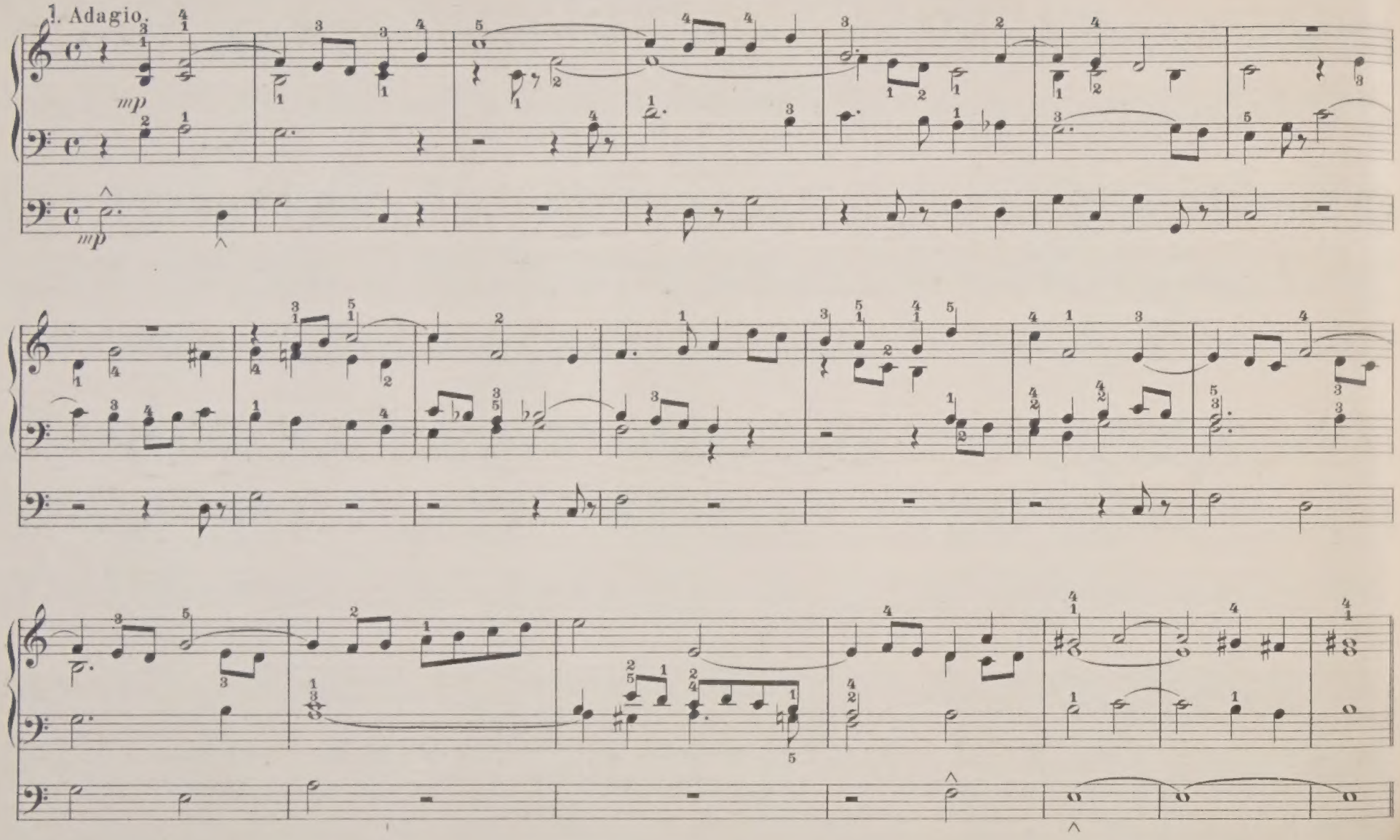

34.
I.
II.

B.

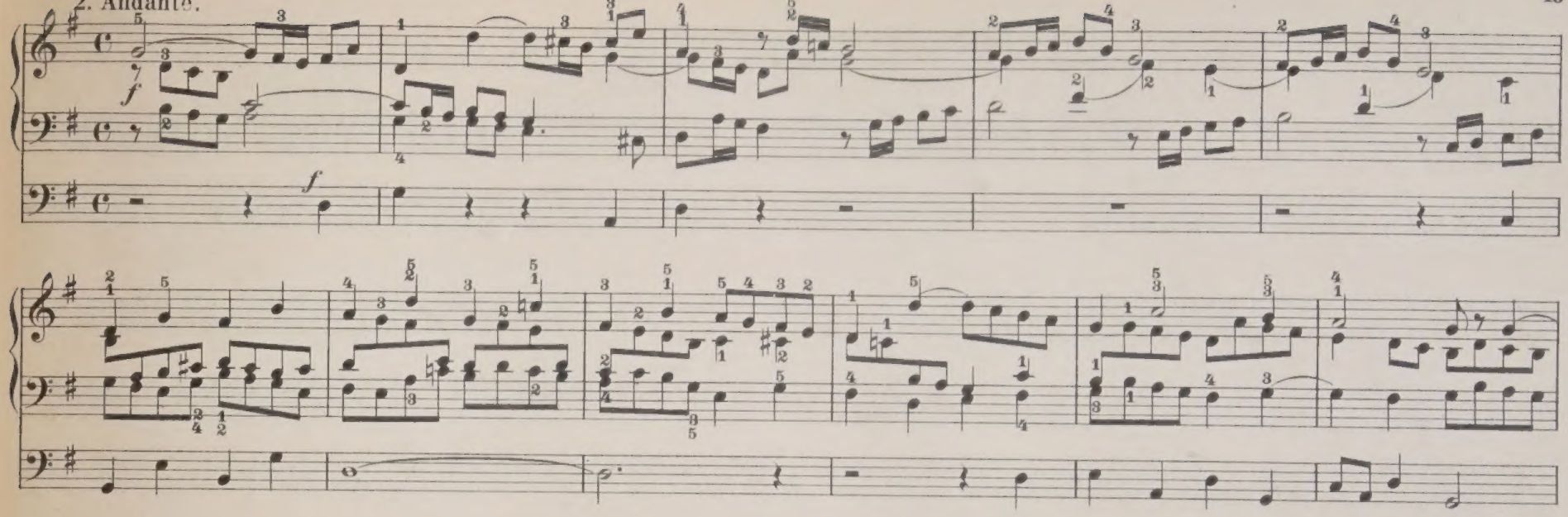
Erweiterte Pedal-Fortschreitungen.

Wechsel der Ober-Stimmen zwischen beiden Händen.
Vier- und dreistimmiger Satz.

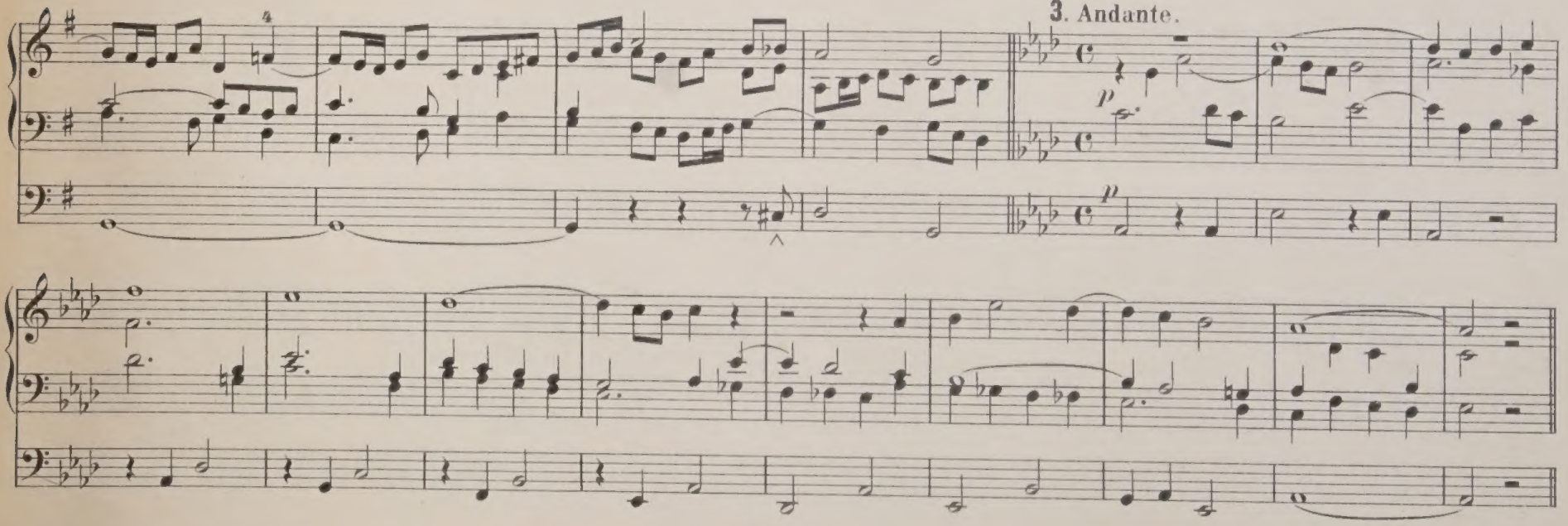
1. Adagio.



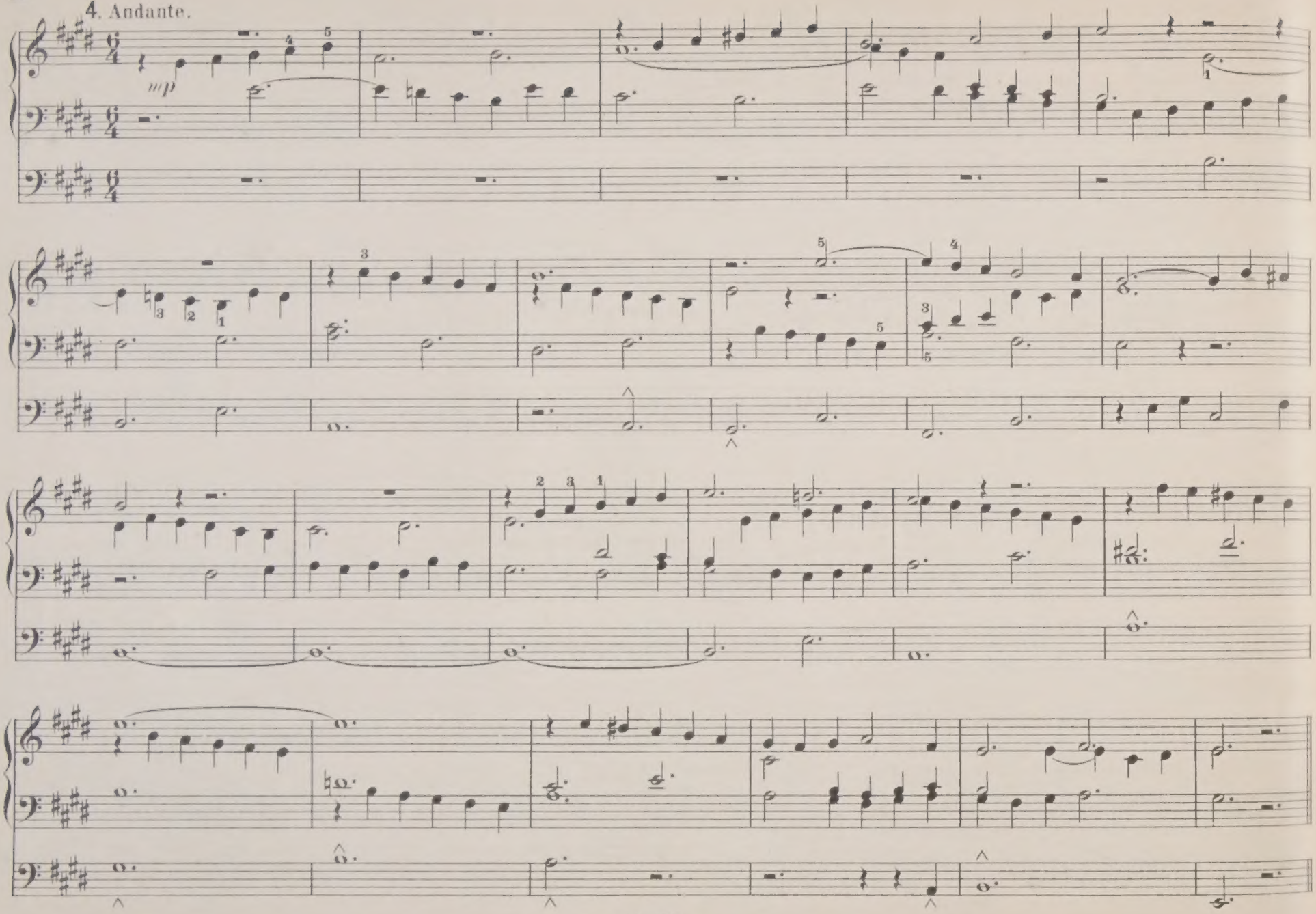
2. Andante.



3. Andante.



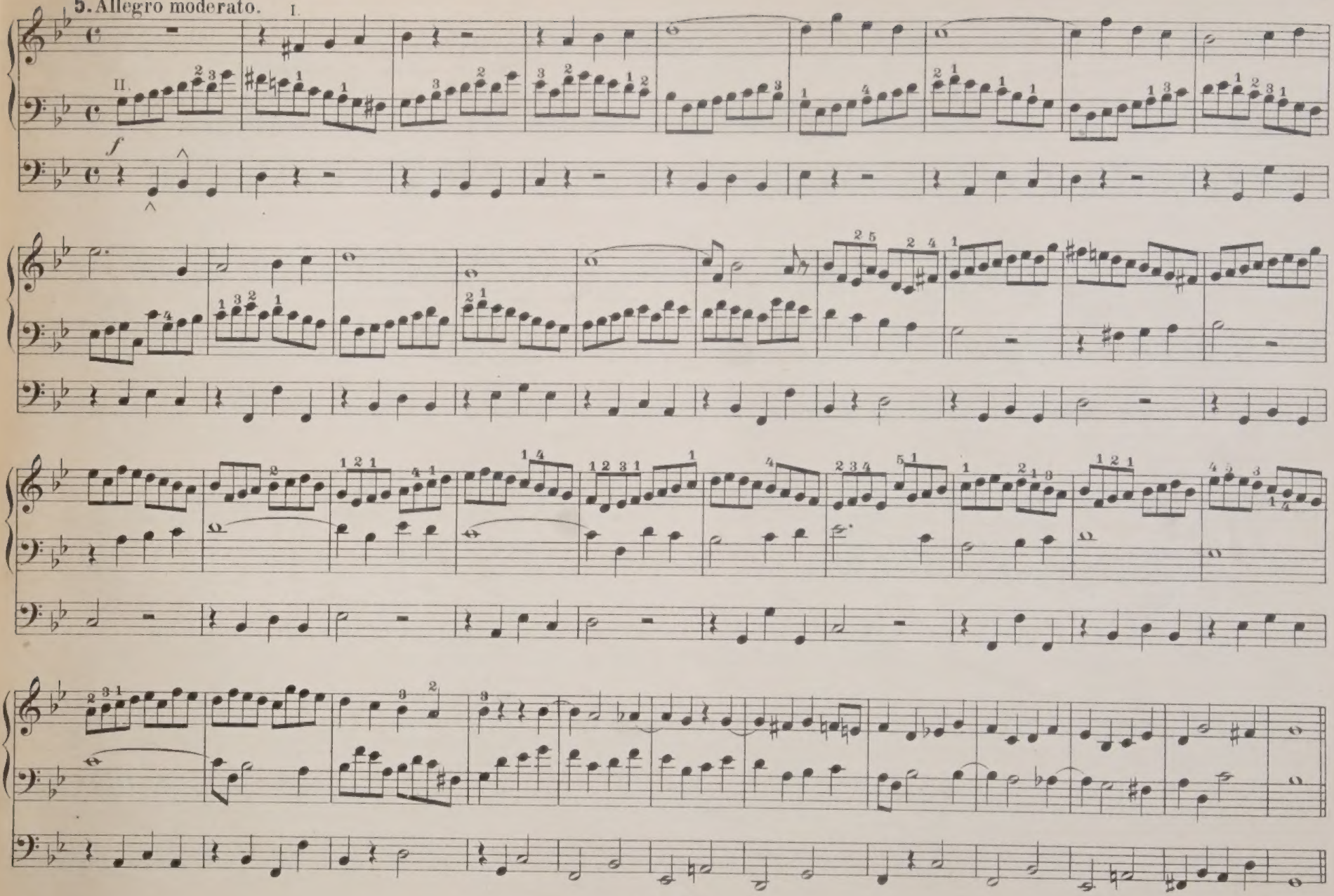
4. Andante.

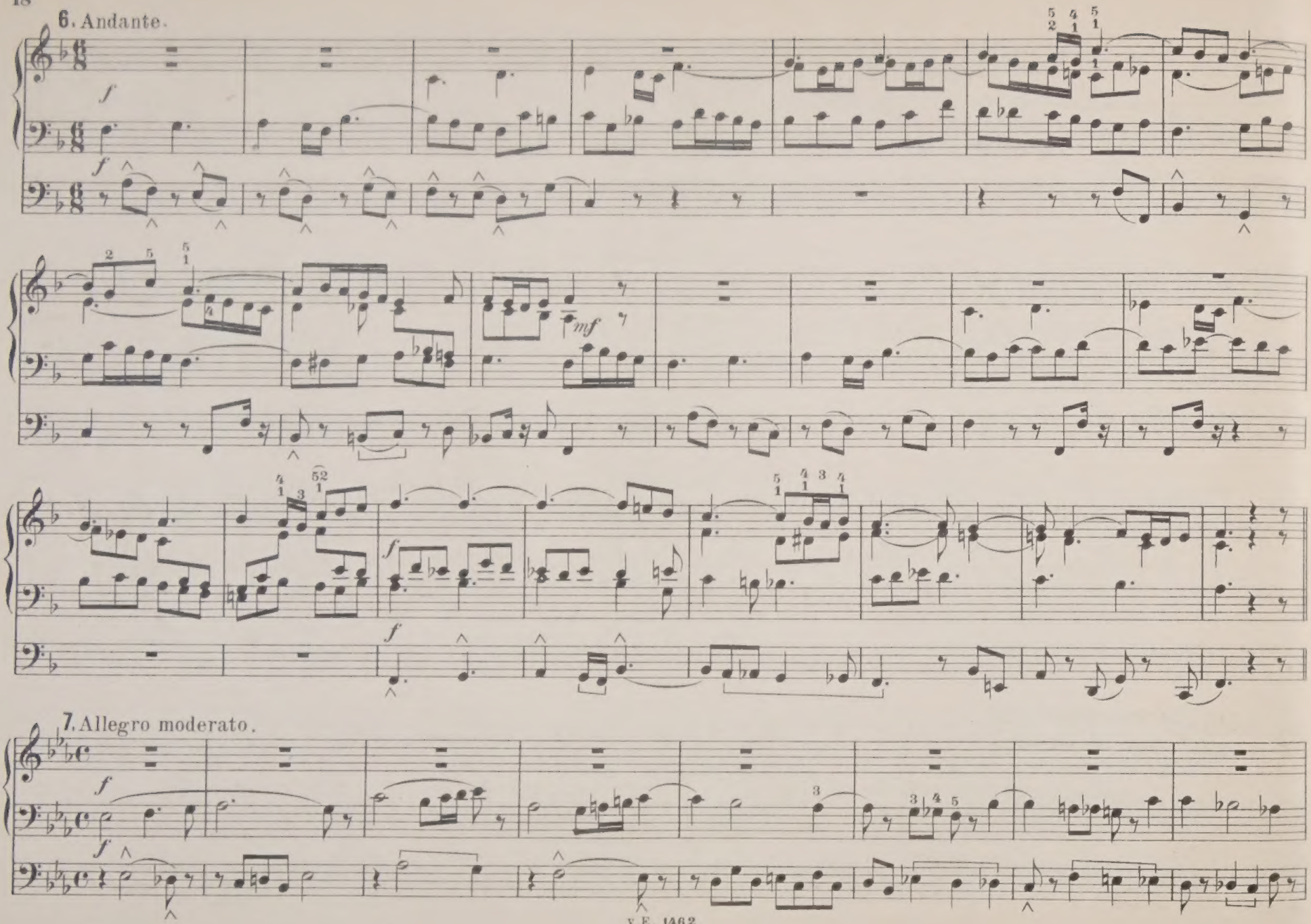


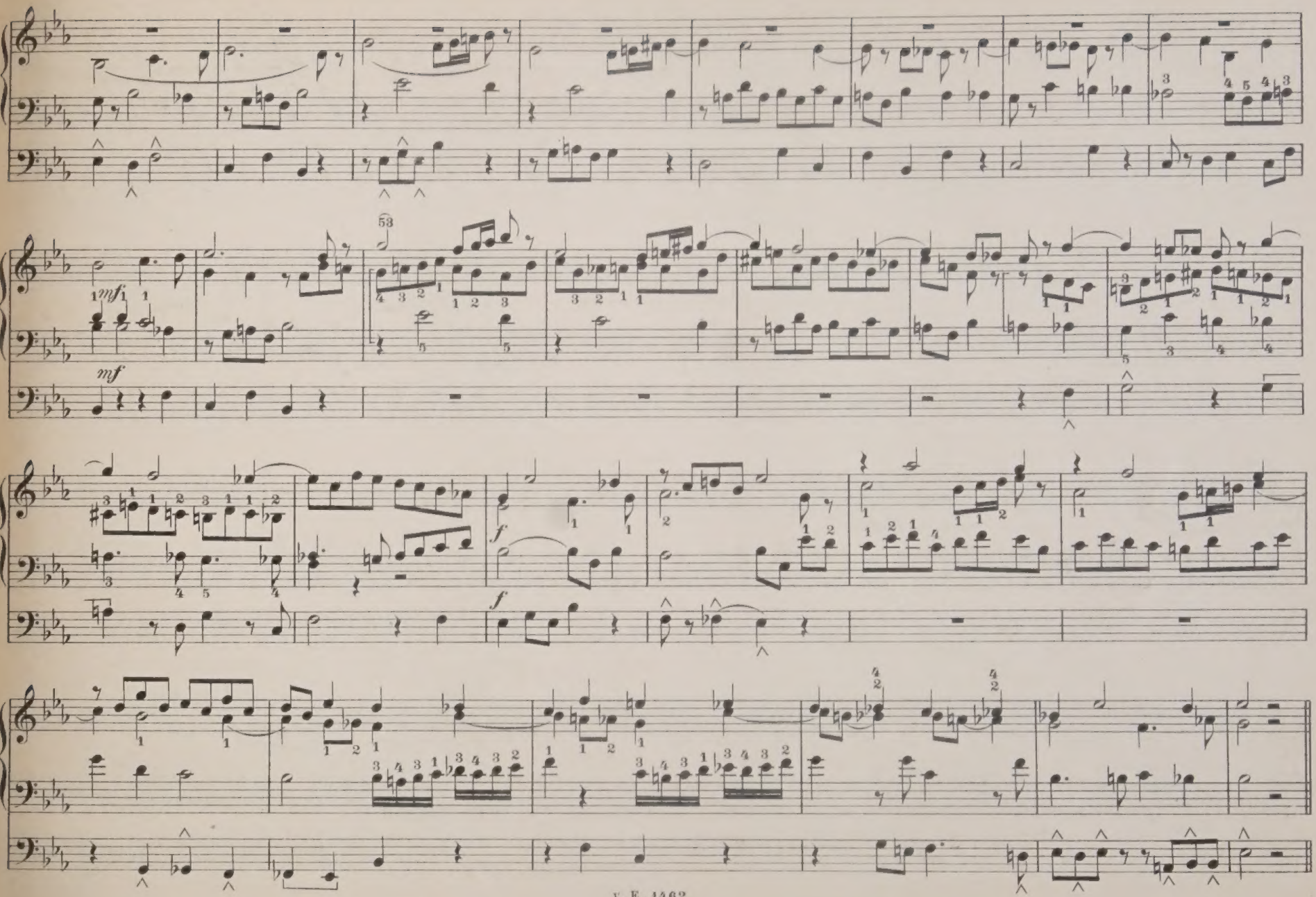
5. Allegro moderato. I.

II.

f



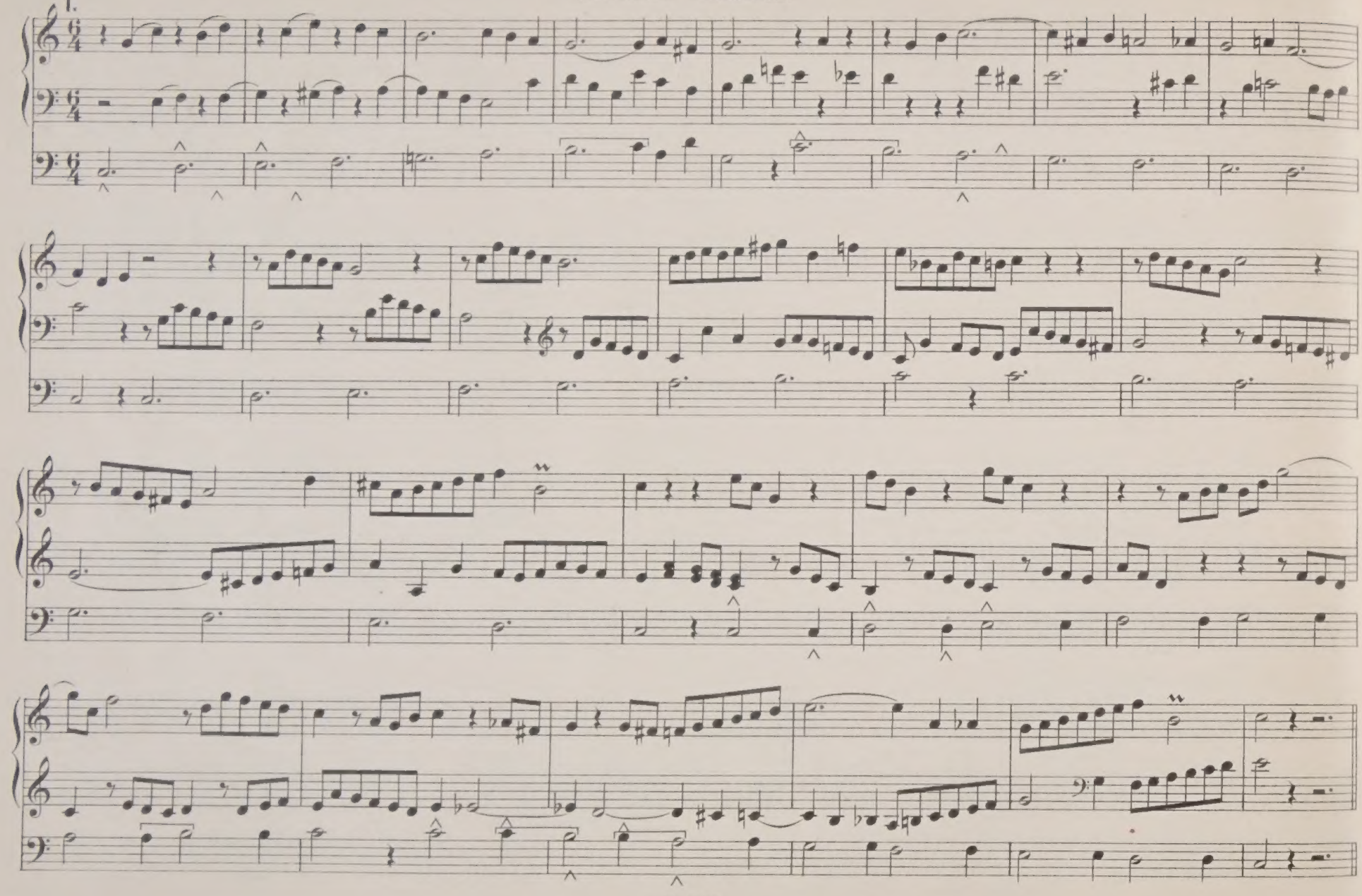

6. Andante.
f
mf
7. Allegro moderato.

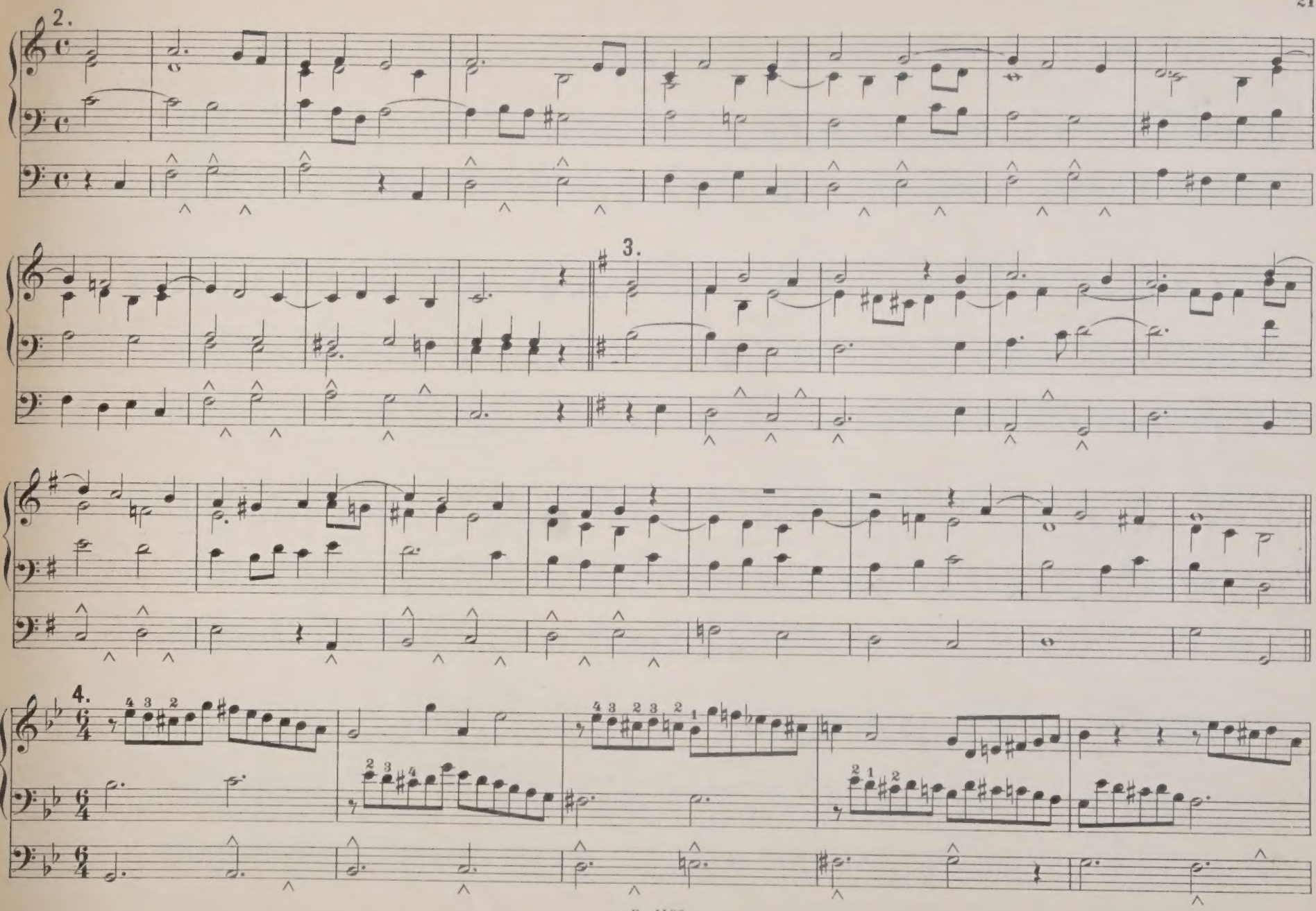

mfi
mf
53
f
f

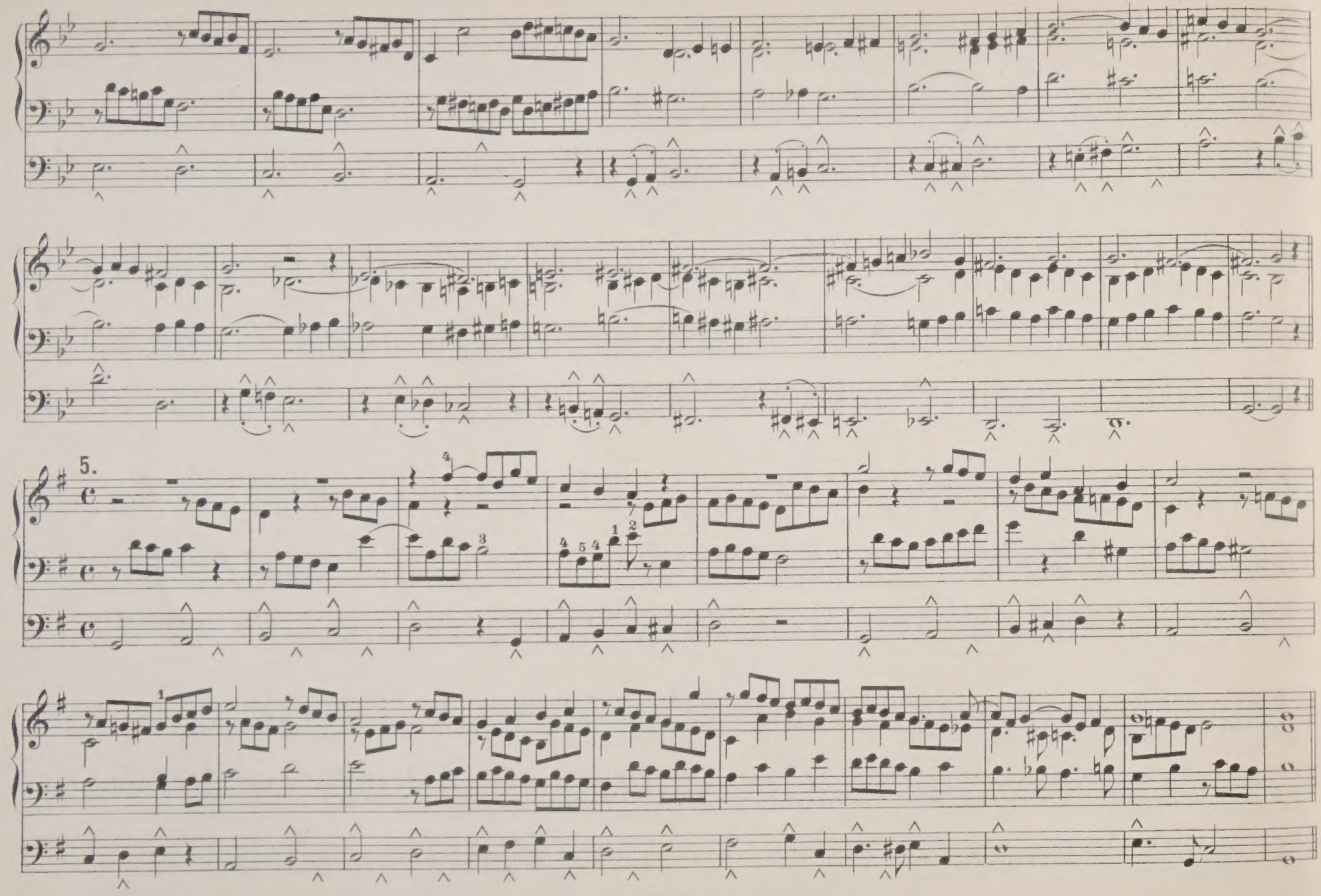
C.

Die Tonleiter im Pedal. Wechsel des Fusses auf der Taste.
Erweiterte Chromatik.

1.




2.
3.
4.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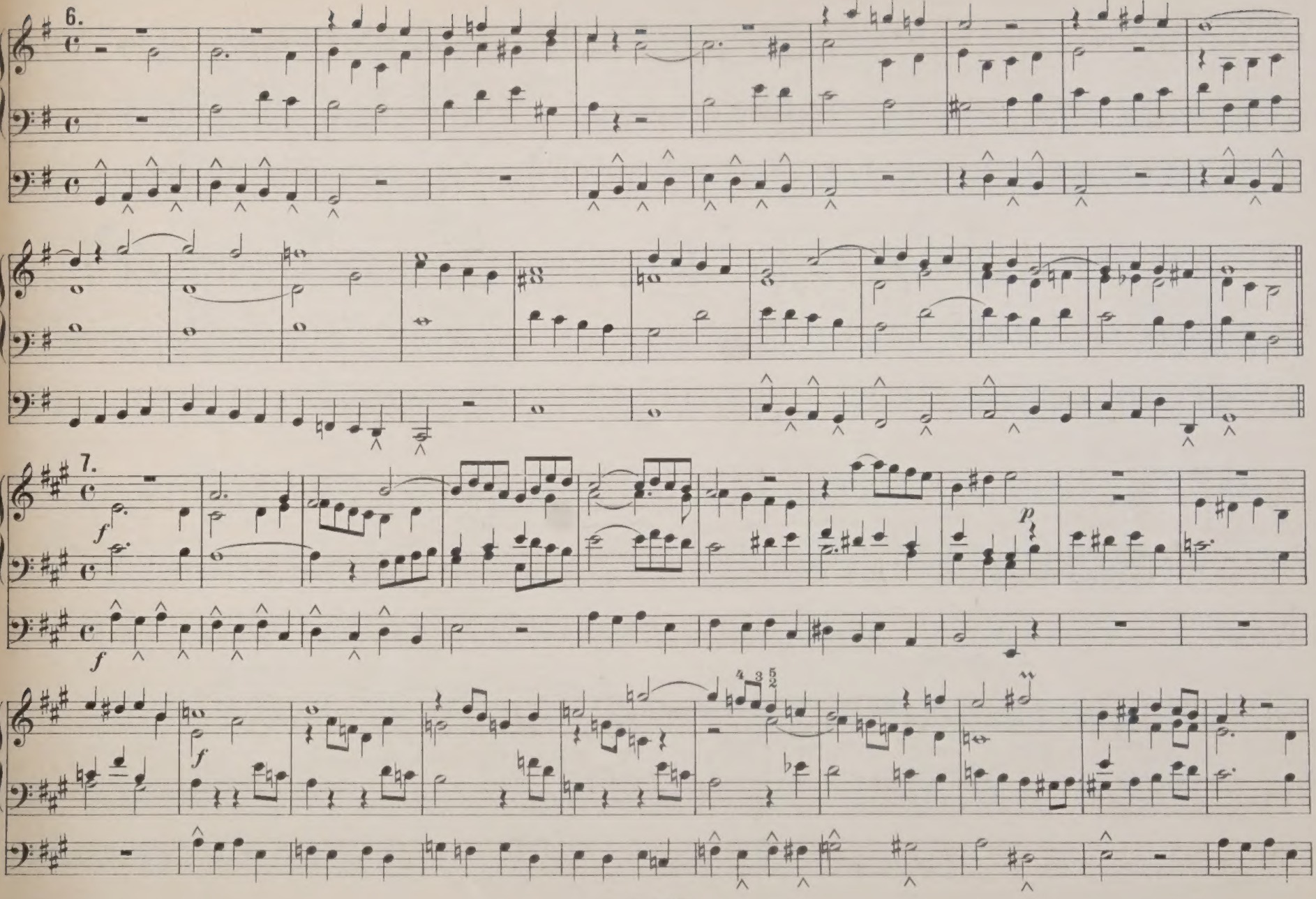
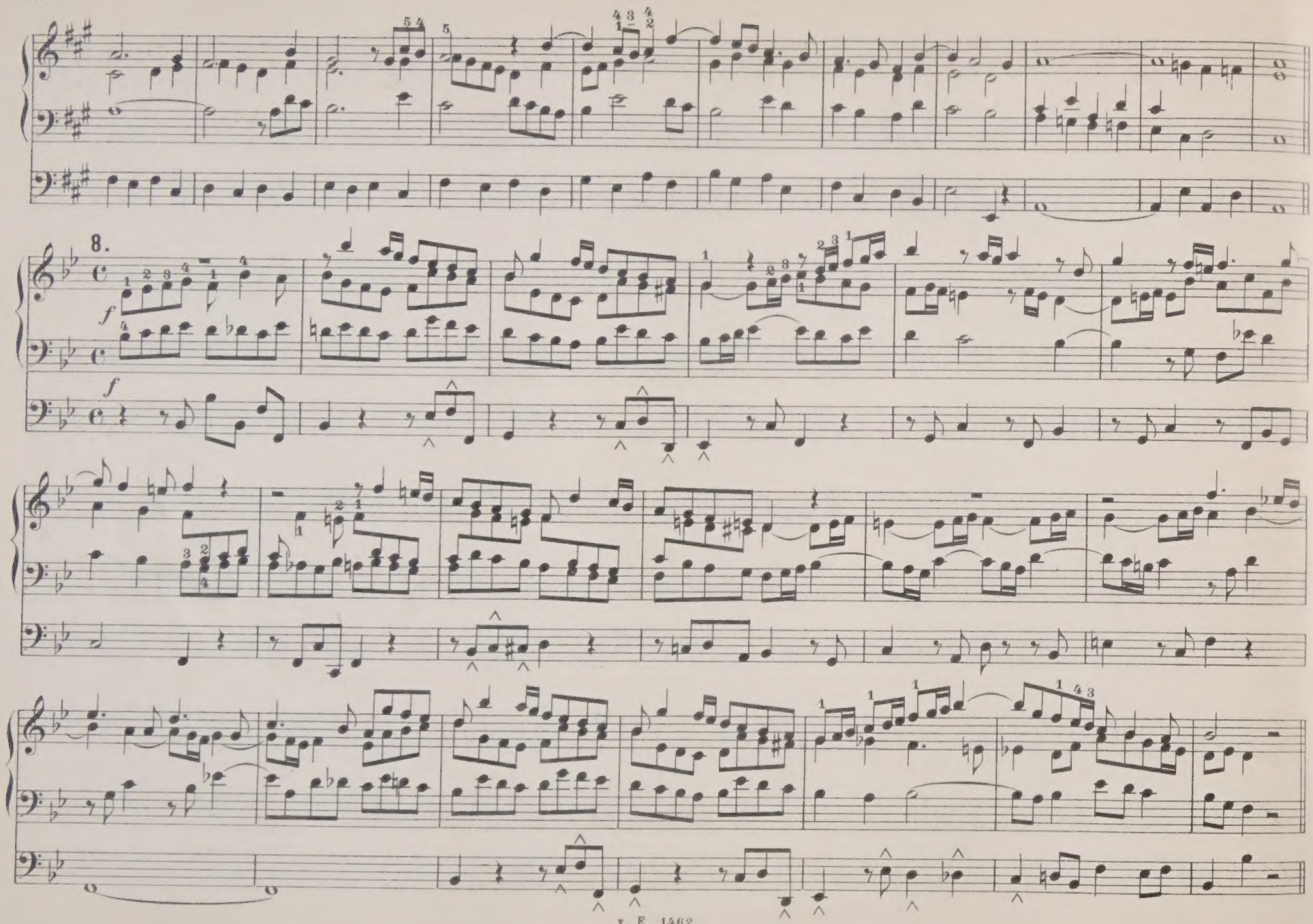
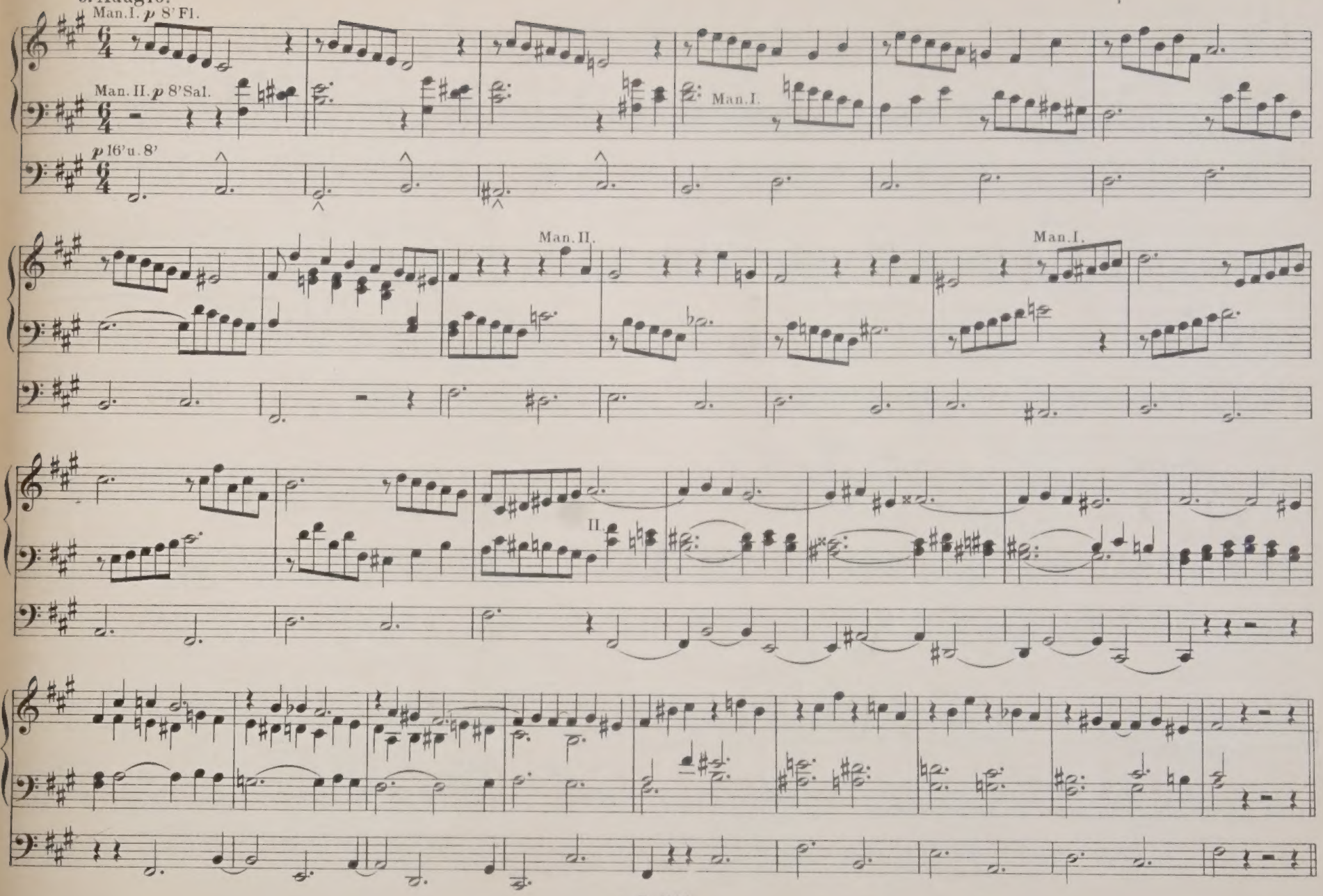
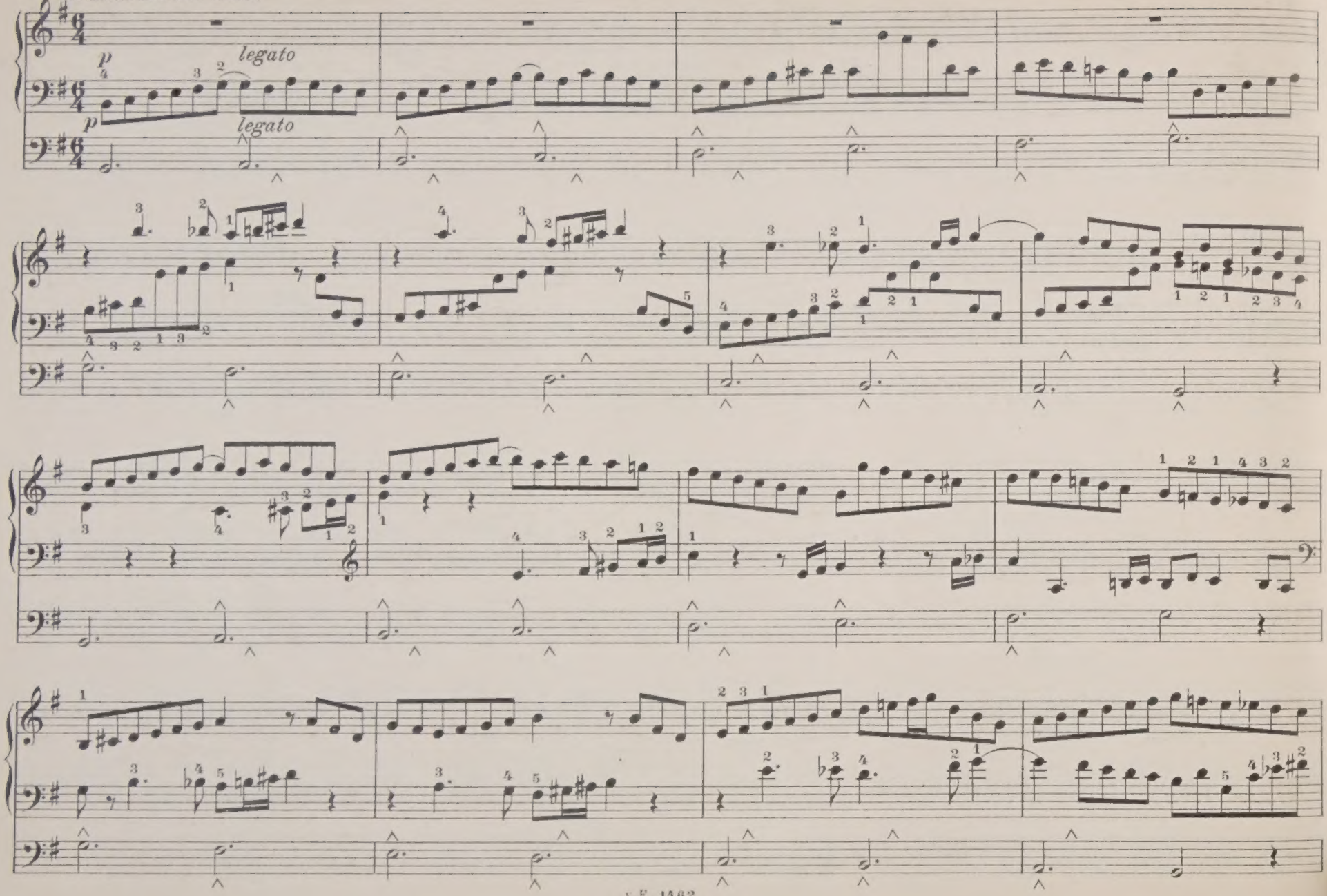

6.
7.
f
p
f
f

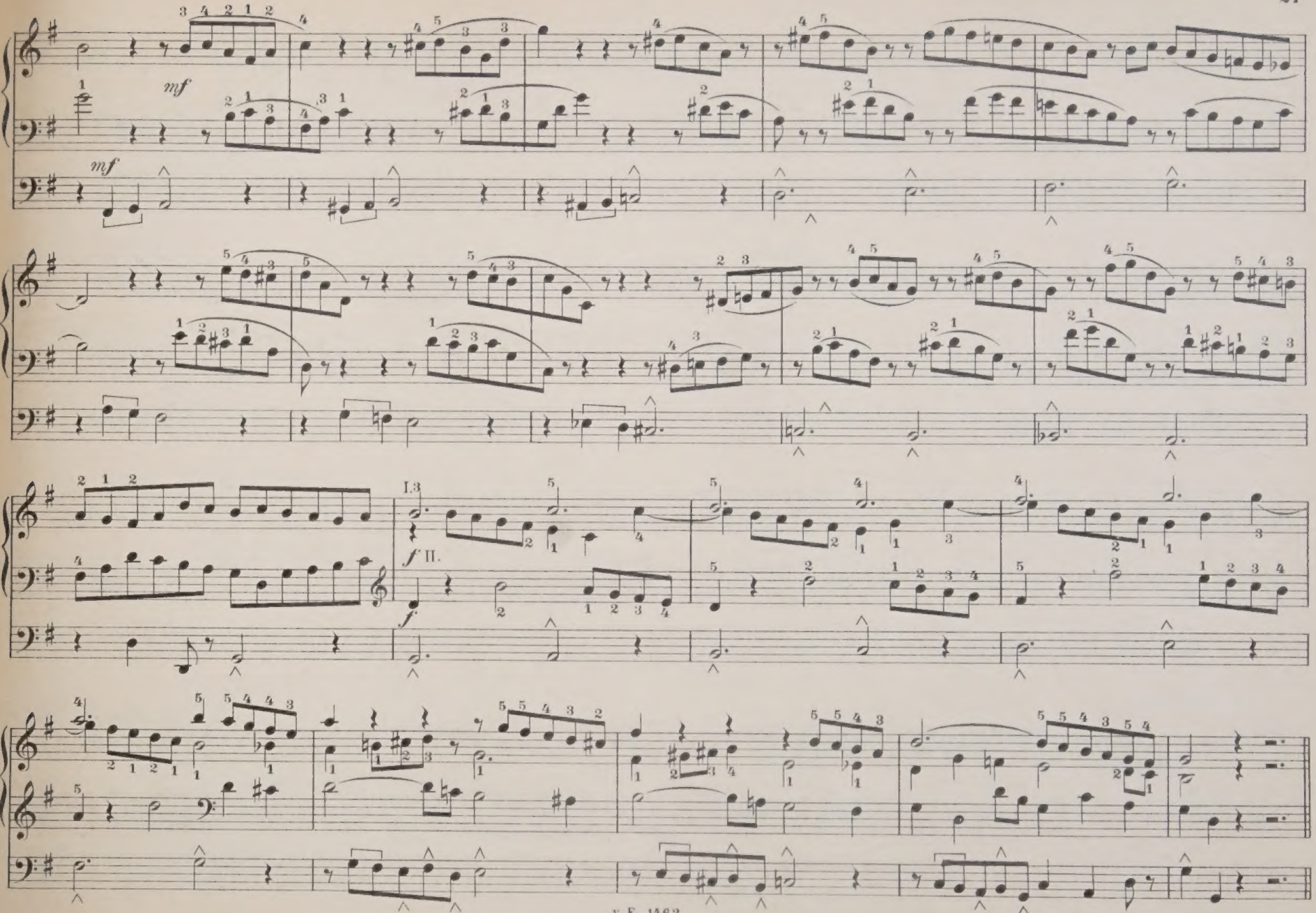

8.
f
f

9. Adagio.

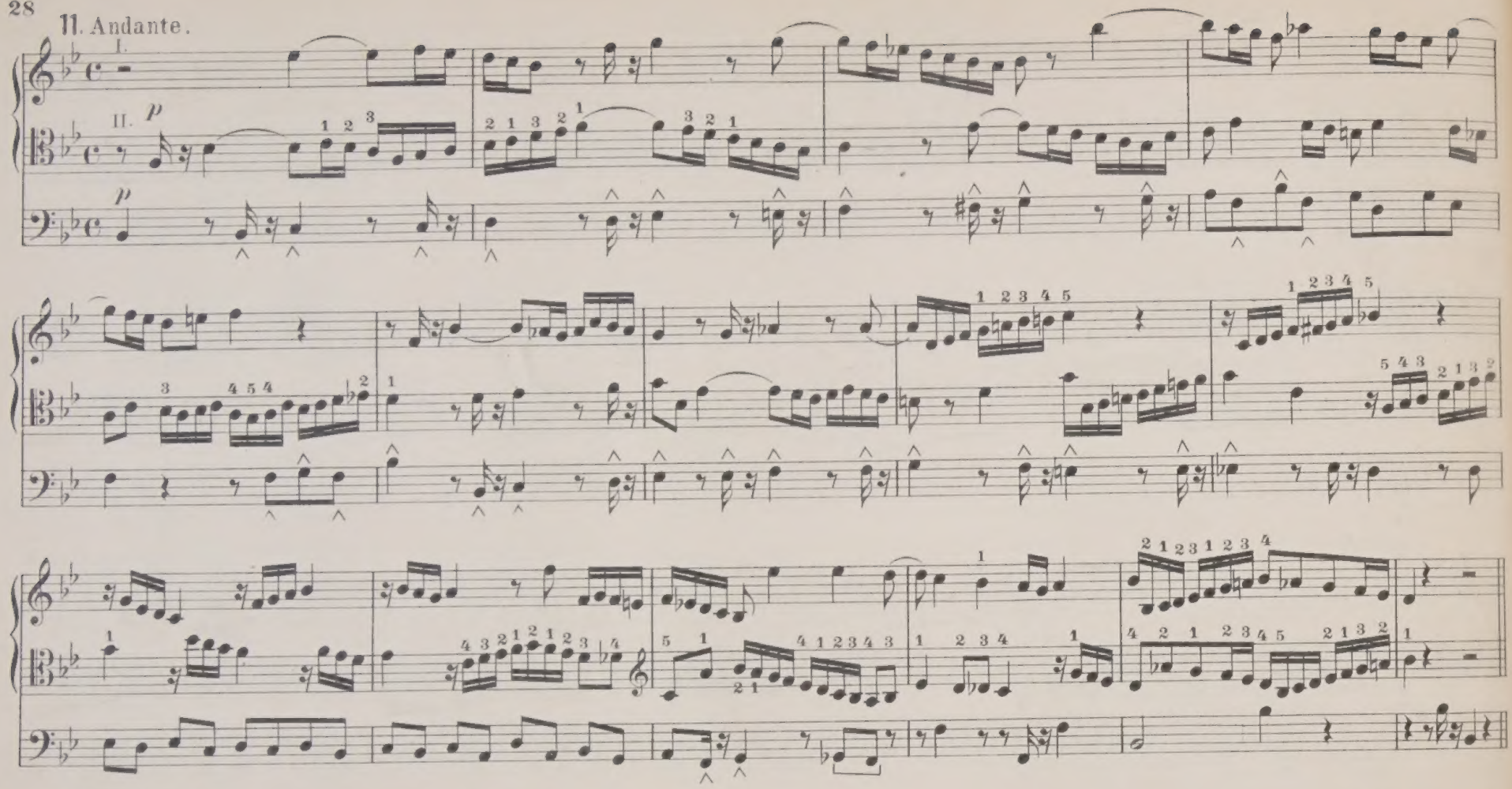


10. Andante con moto.

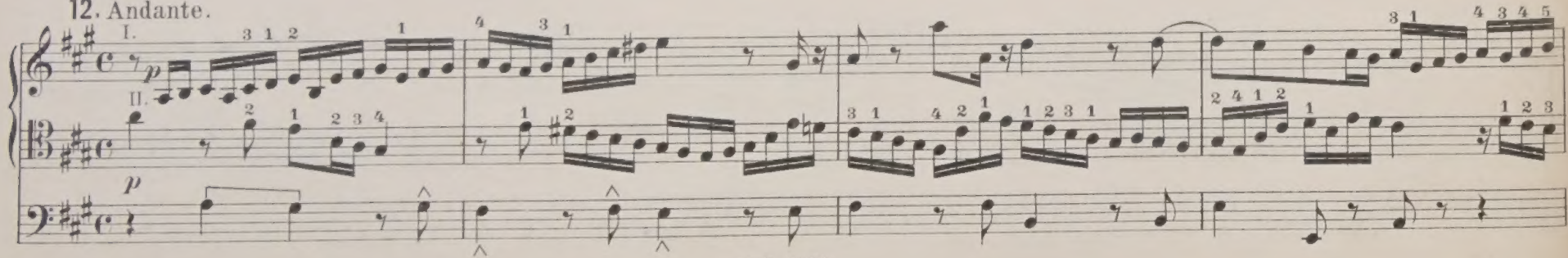


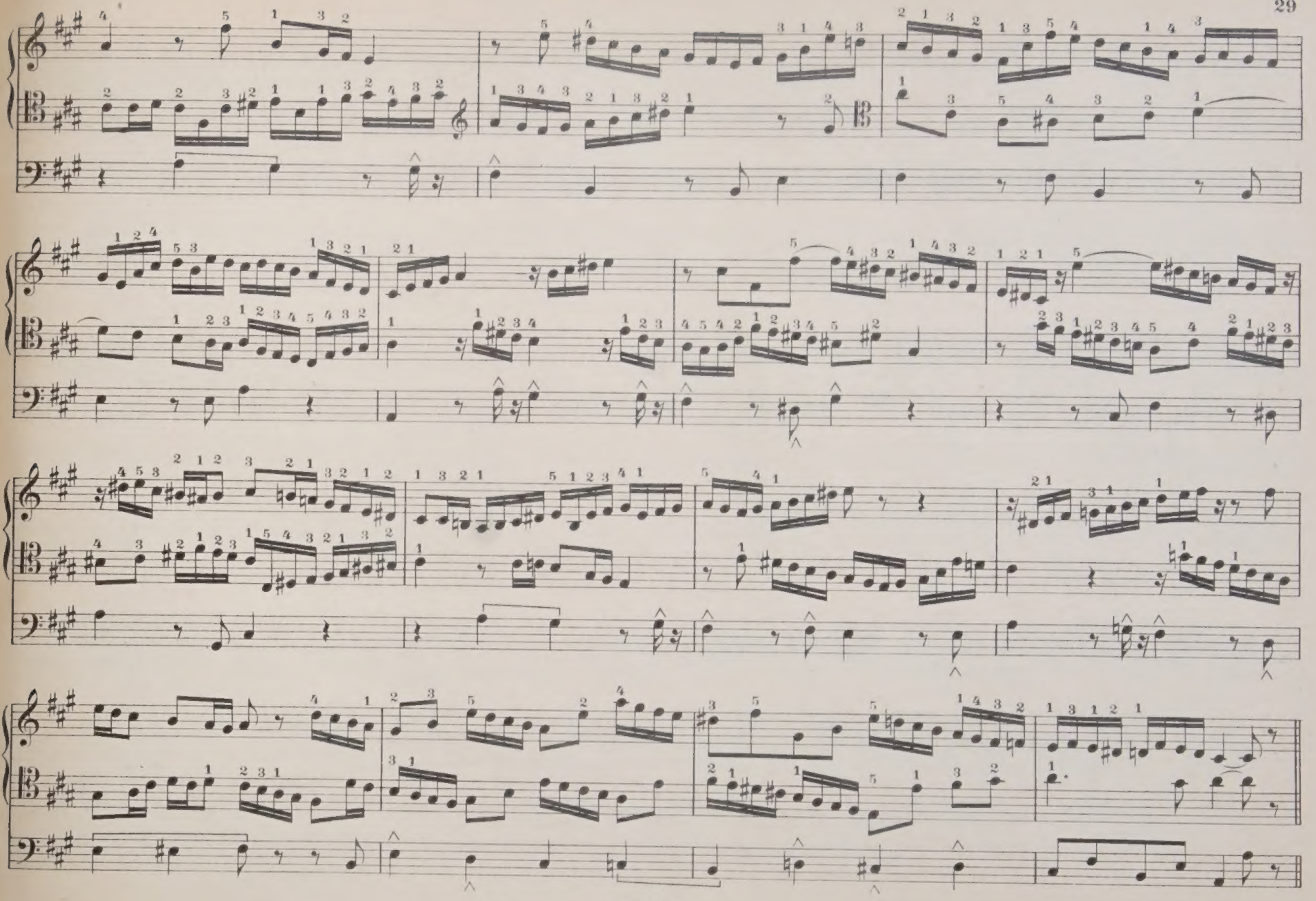

mf
mf
I.3
f II.
f

11. Andante.



12. Andante.





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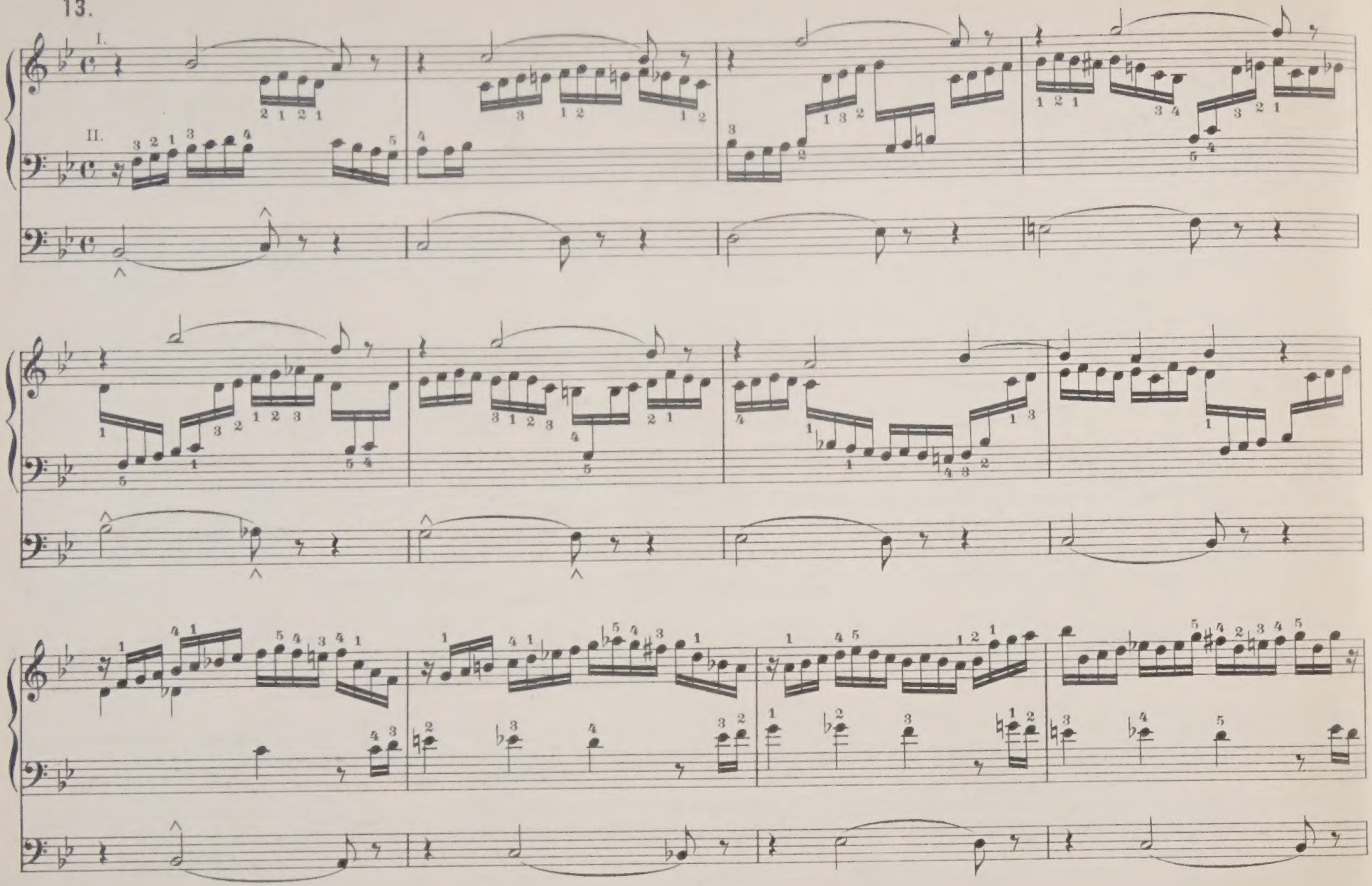
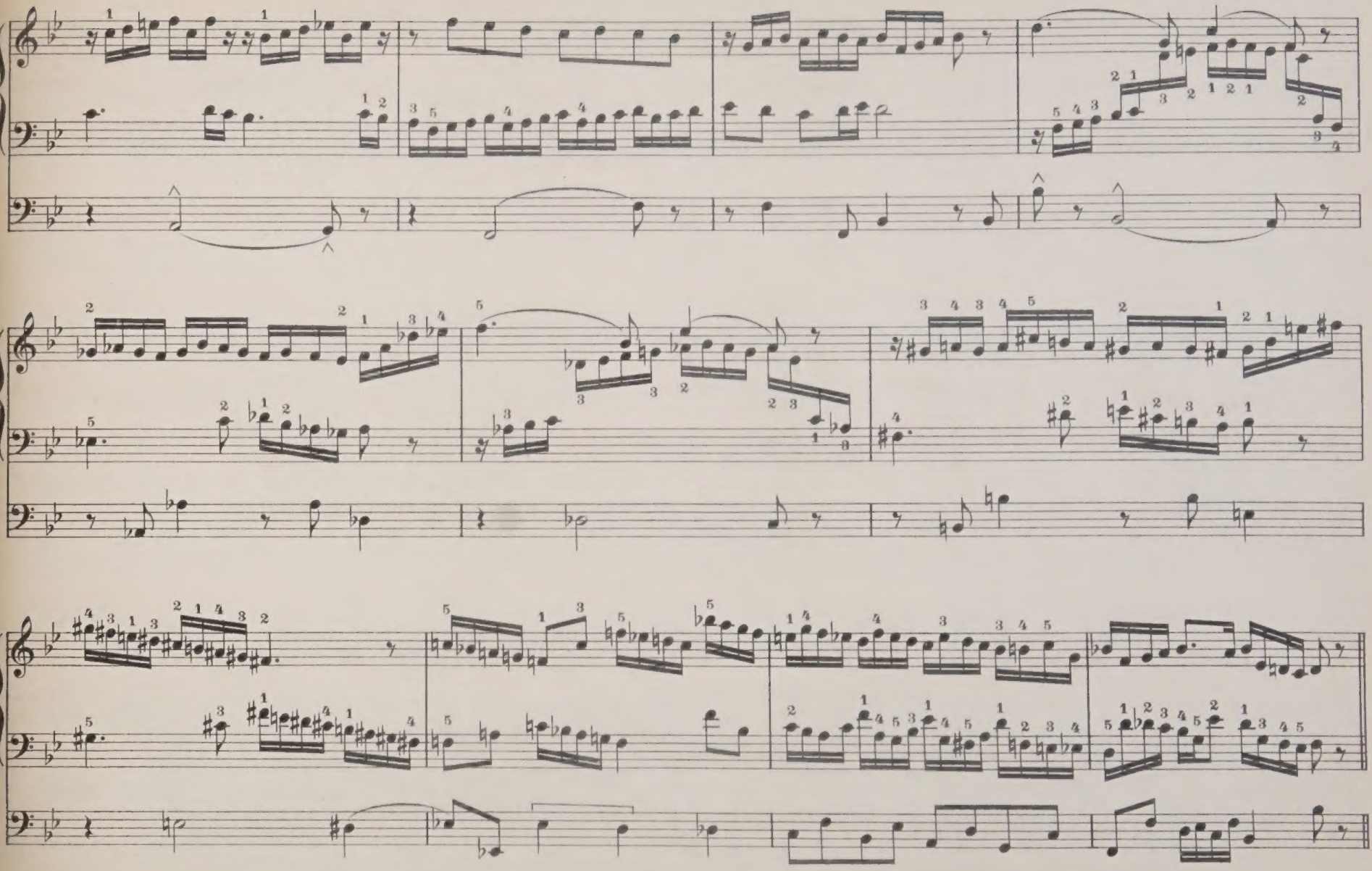
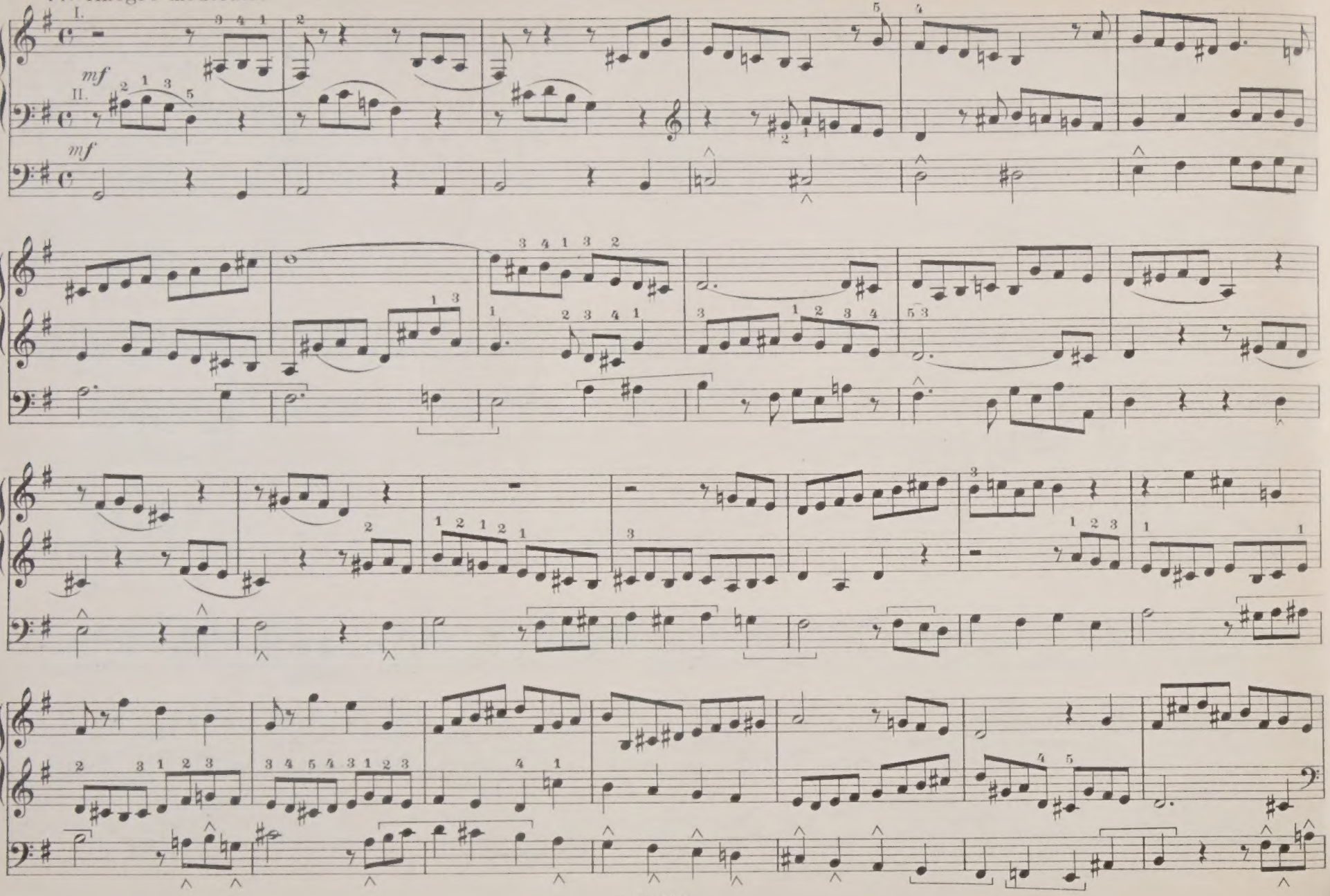
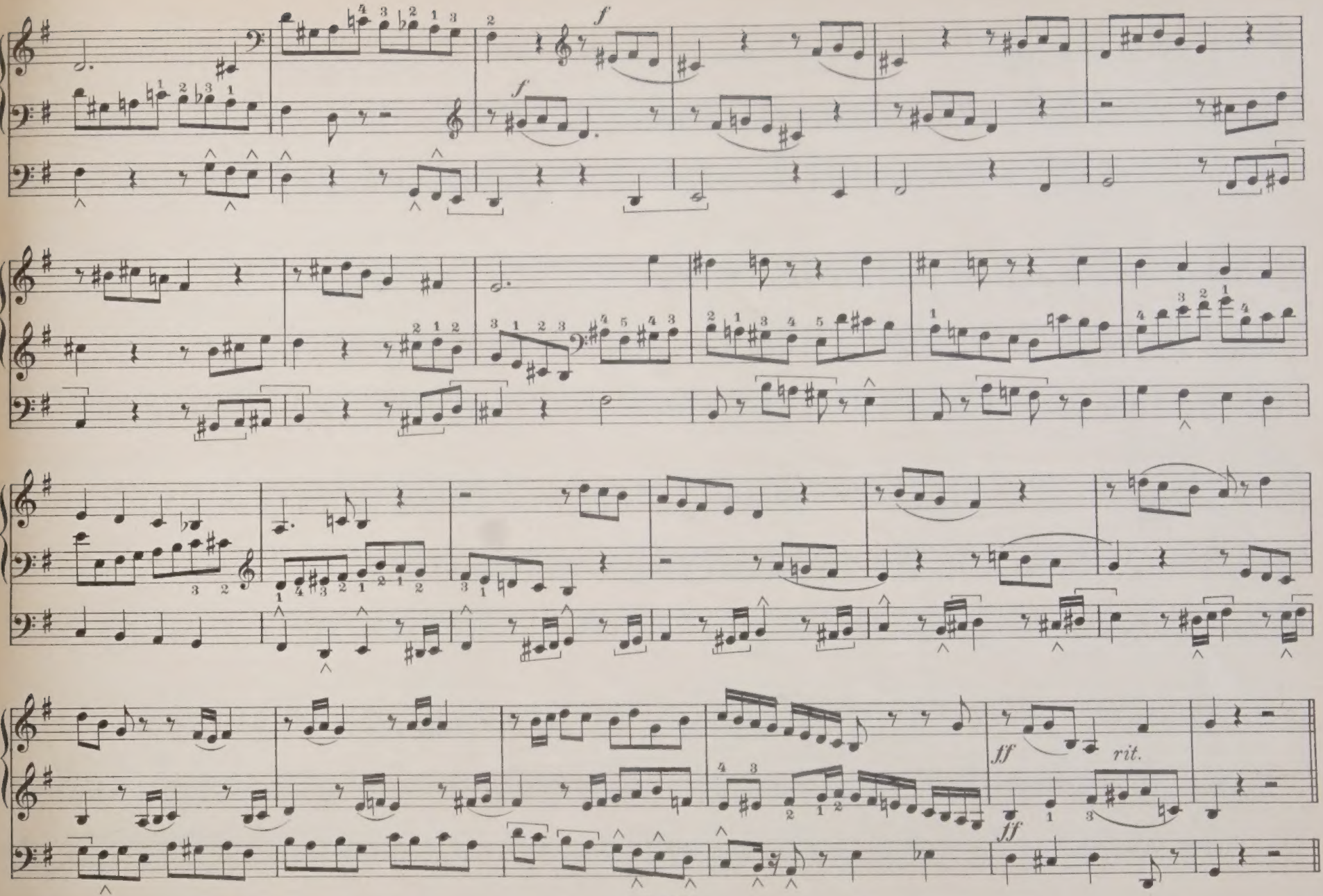




14. Allegro moderato.



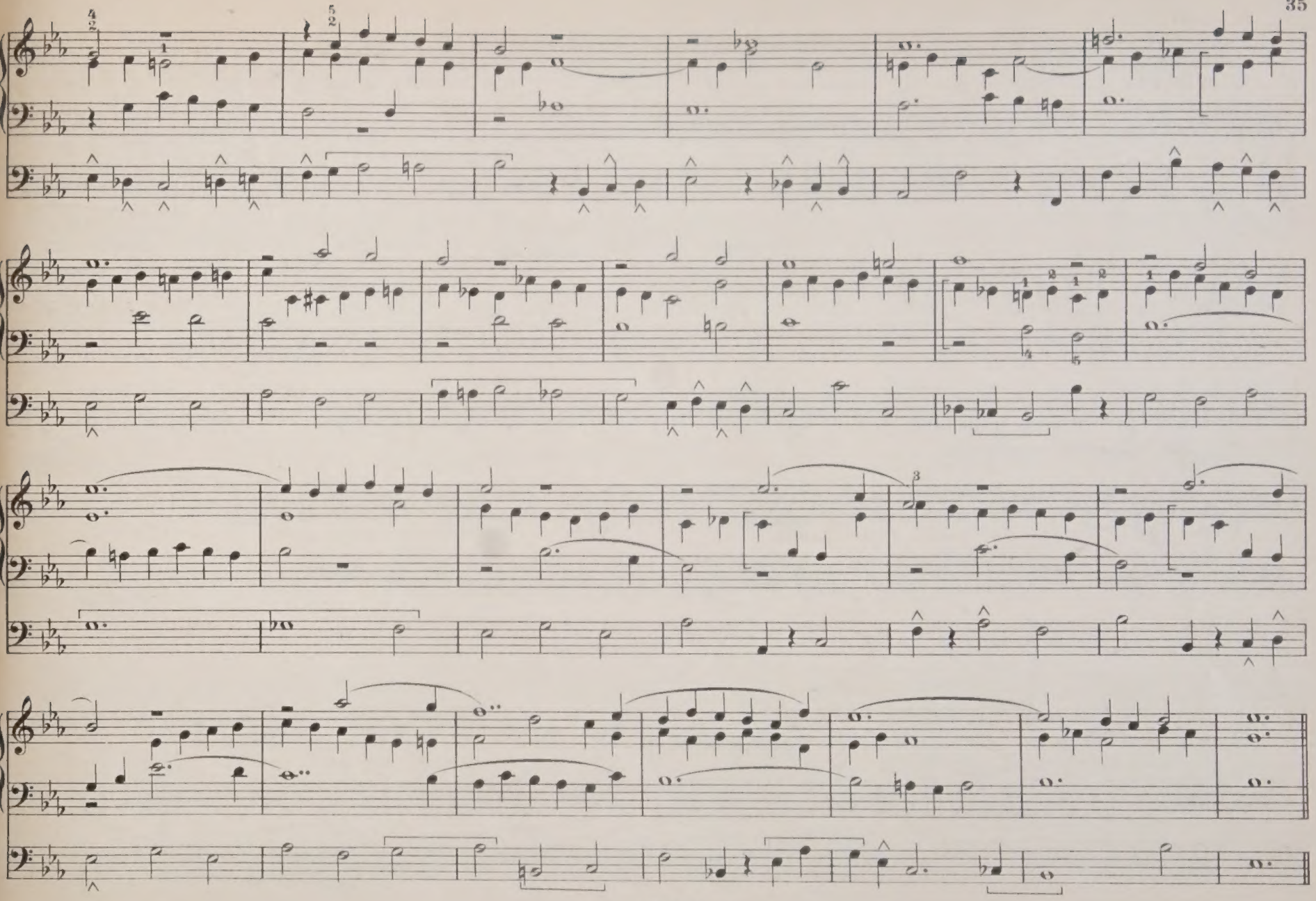

f
f
ff
rit.
ff

15. Canon. (In der Quarte.)

Allegro.

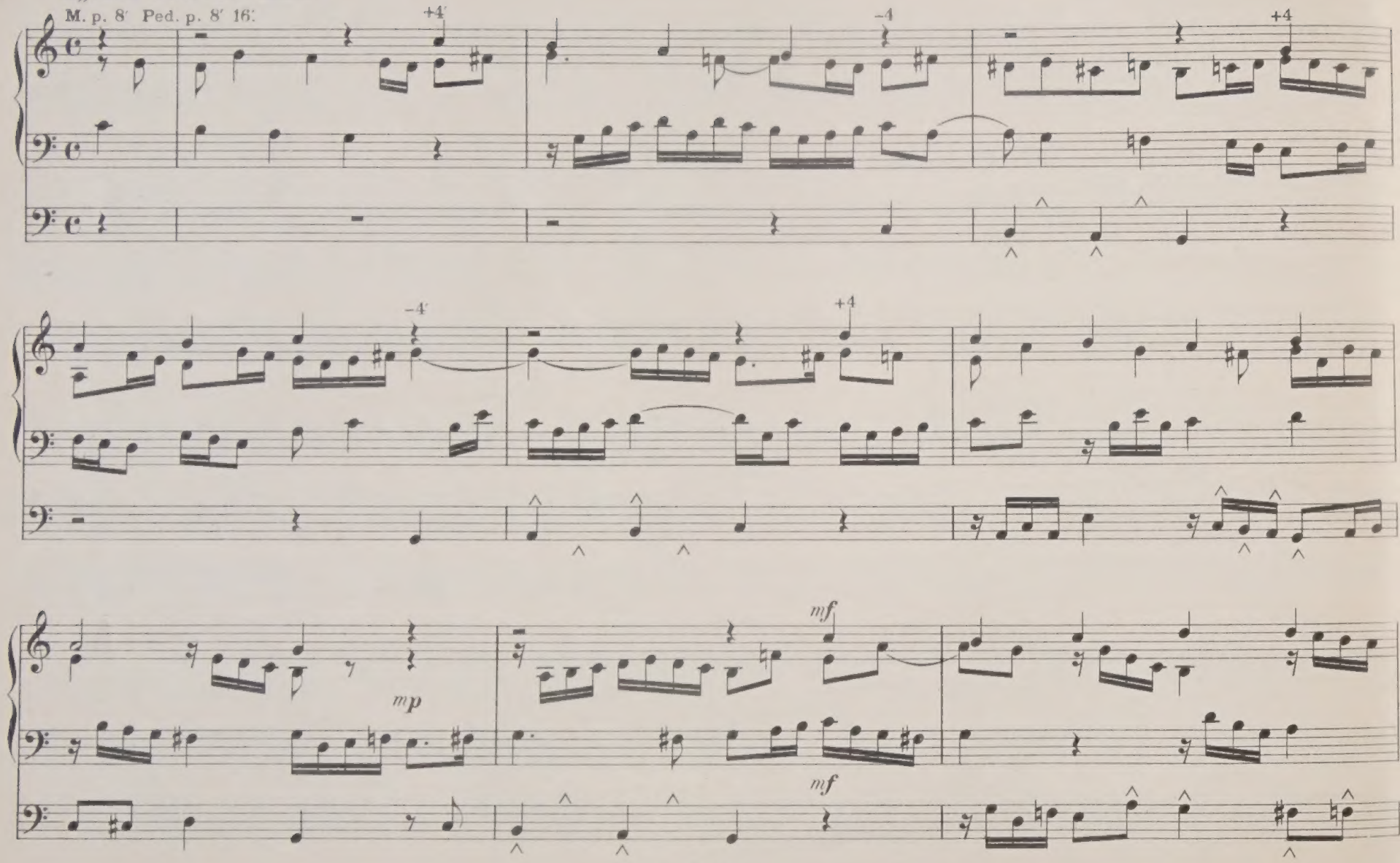
mf legato

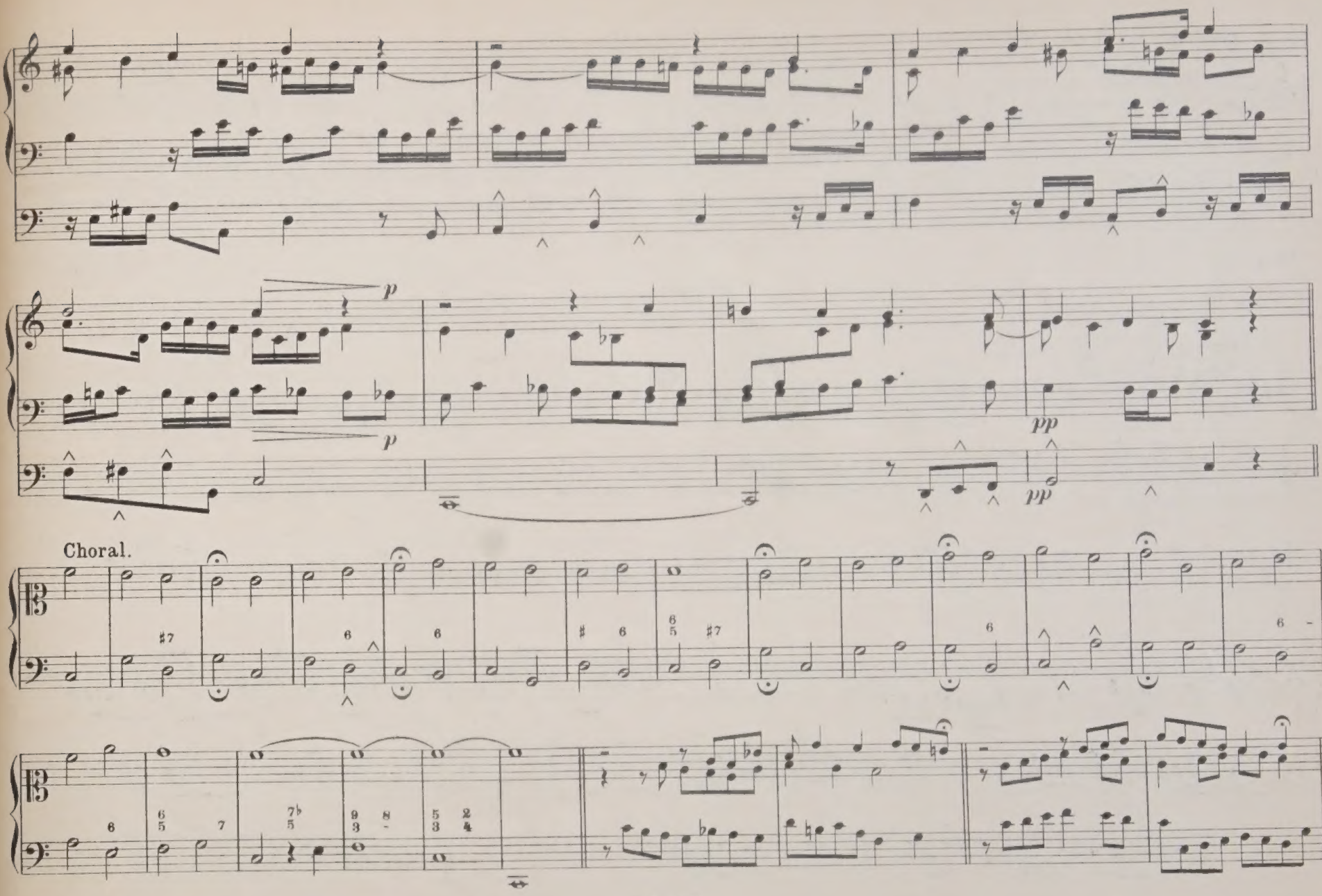
mf



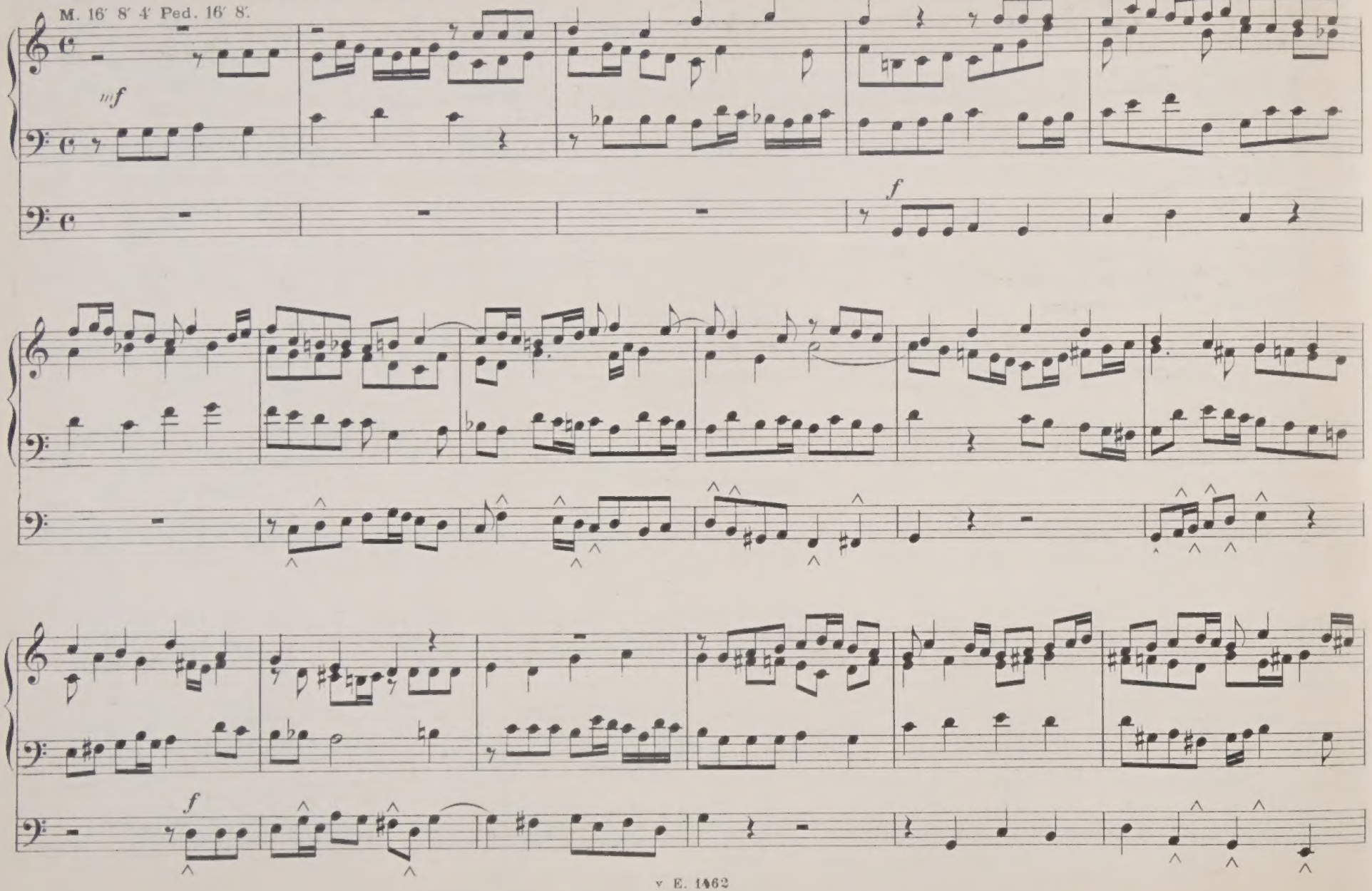
Choralstücke.

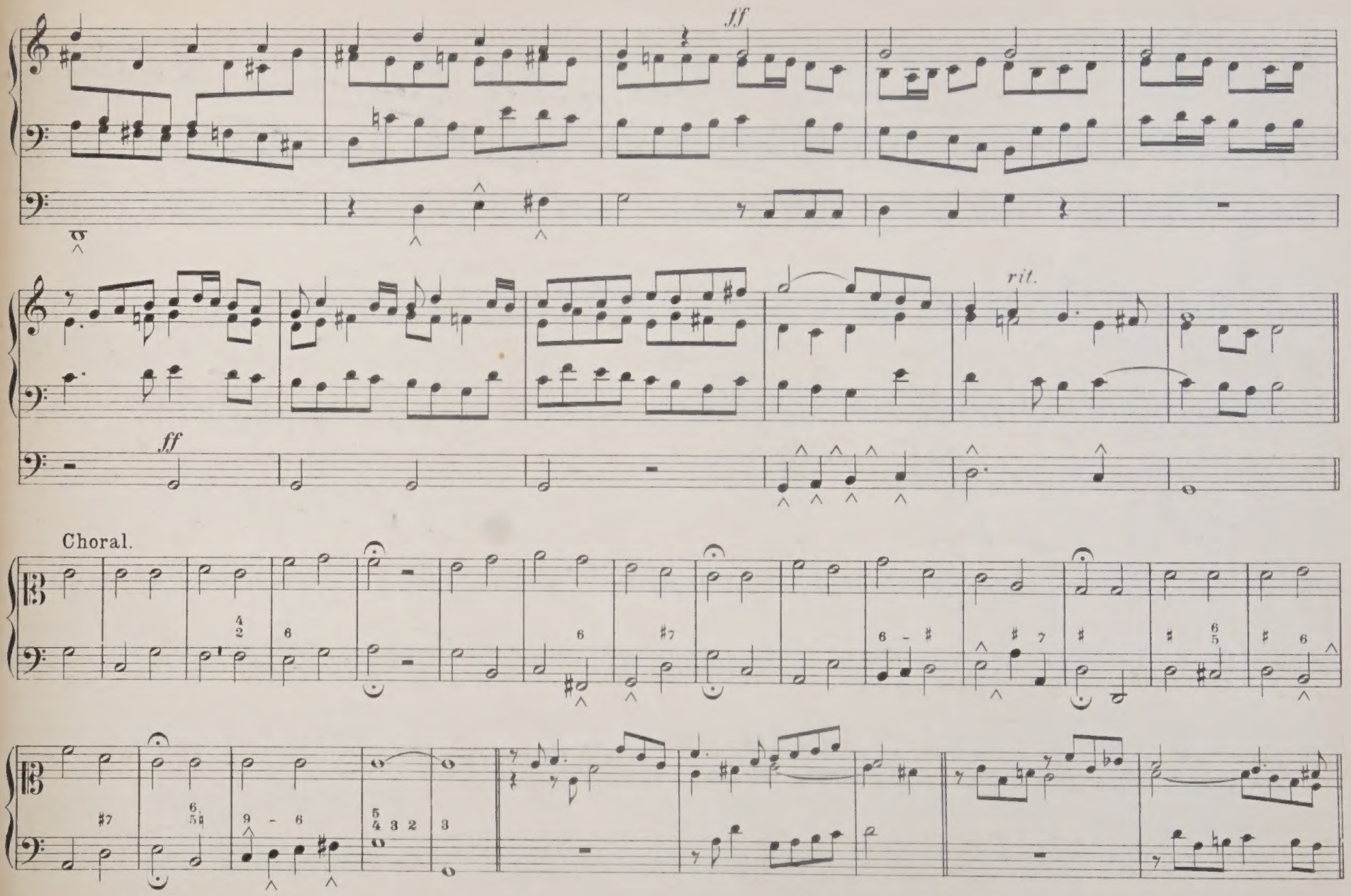
1. „Ach Gott und Herr"



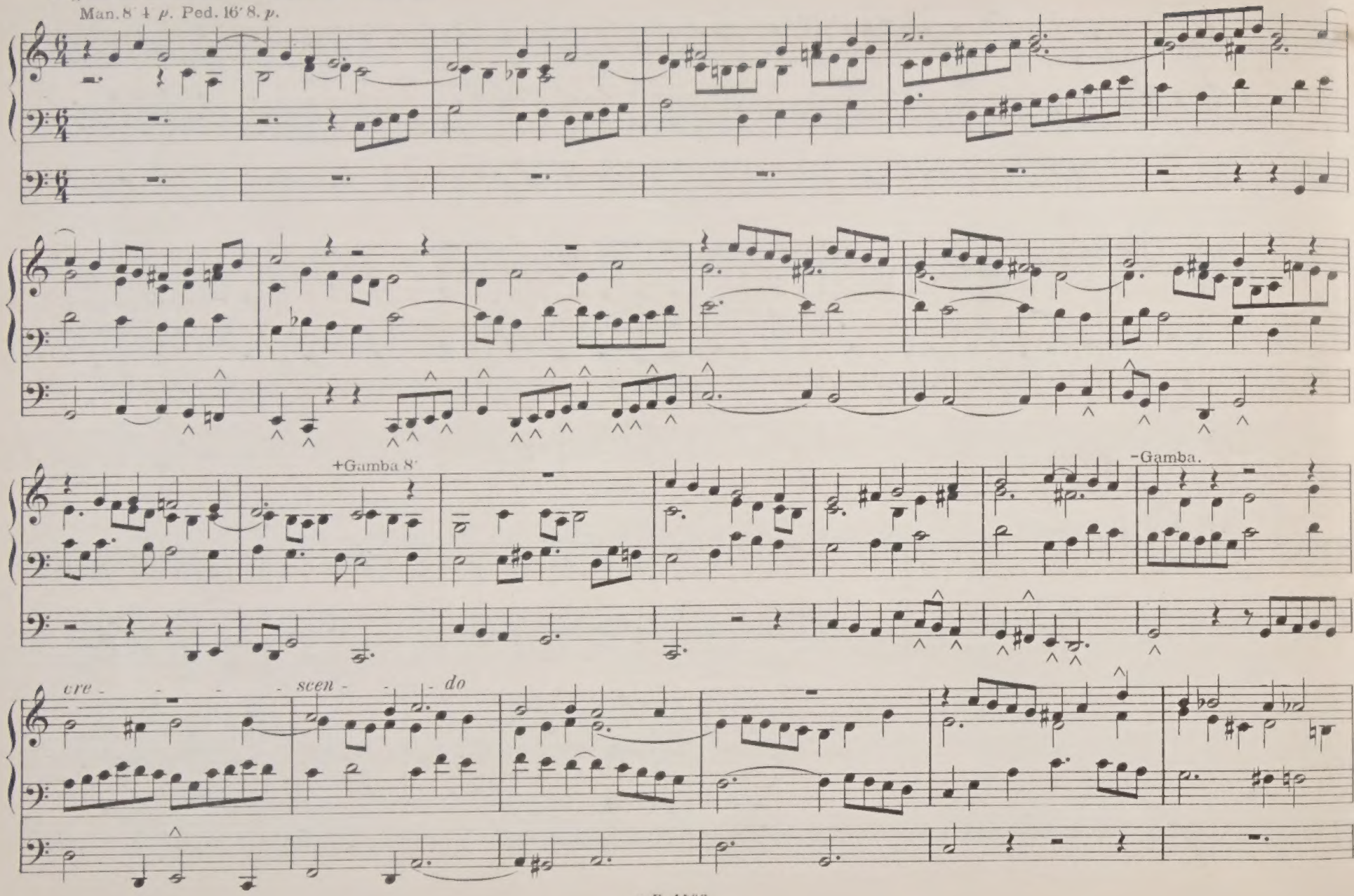

p
p
pp
pp
Choral.

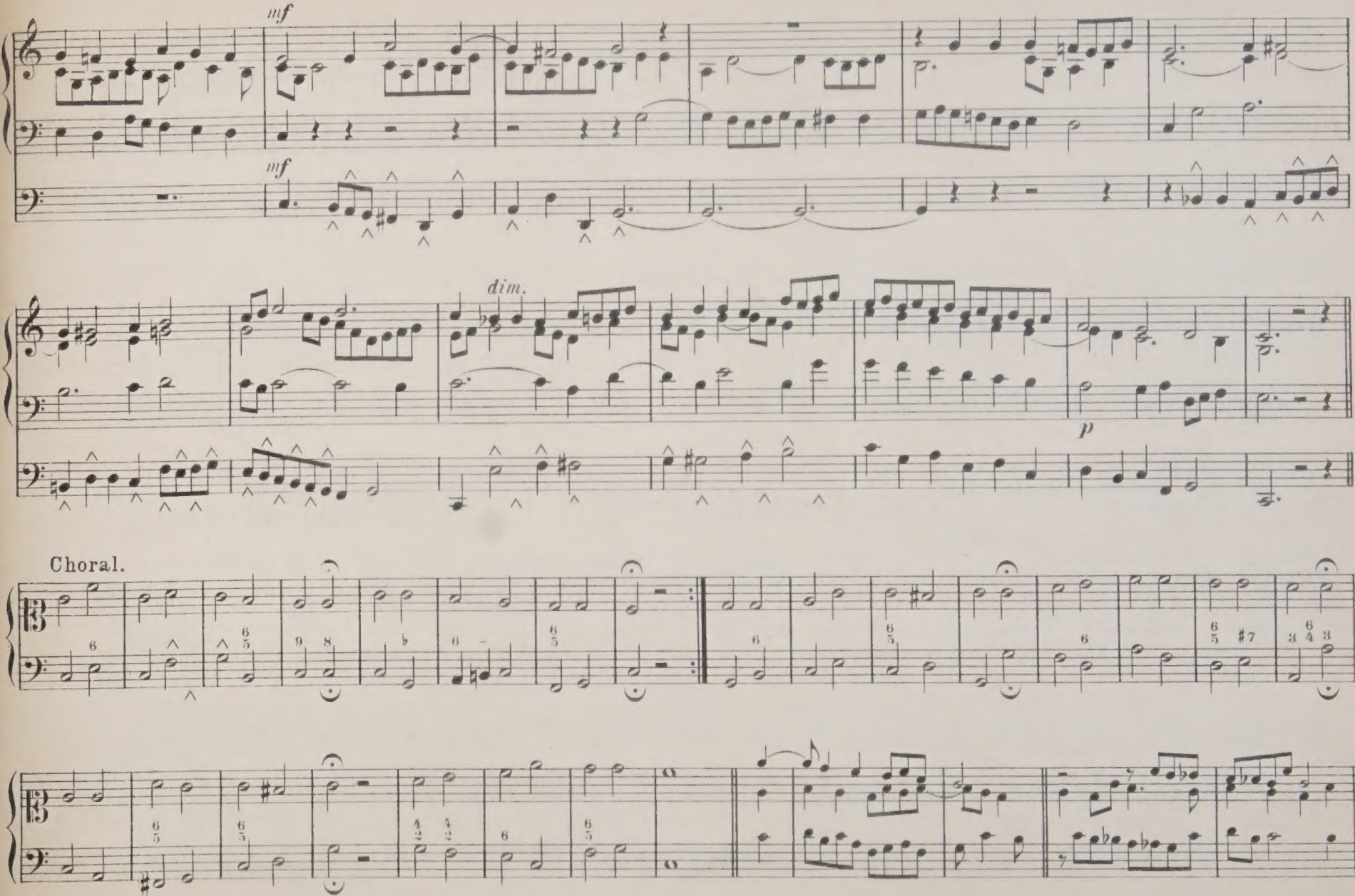
2. „Gelobet seist du, Jesus Christ"




ff
rit.
ff
Choral.

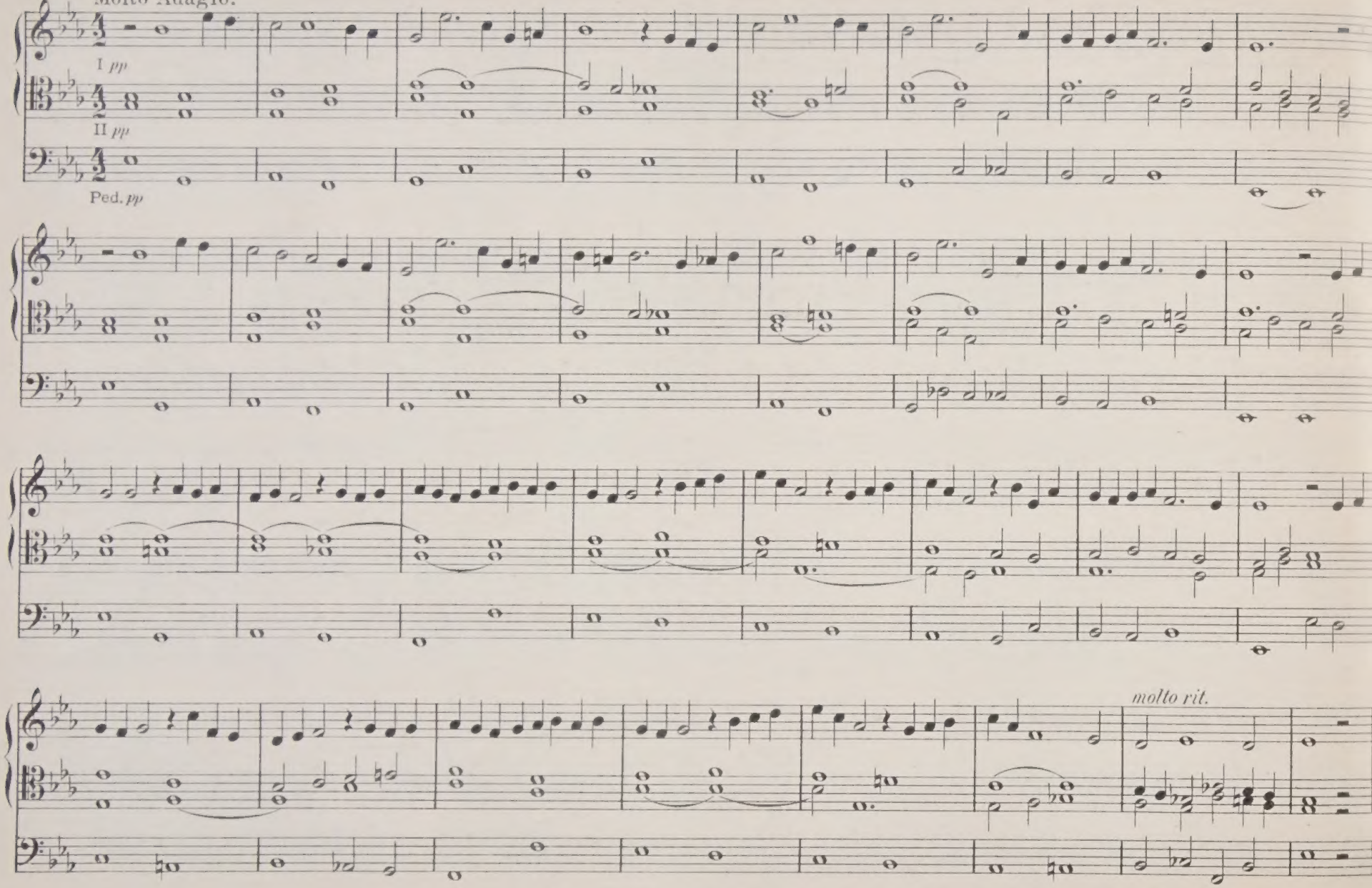
3. „Alle Menschen müssen sterben"

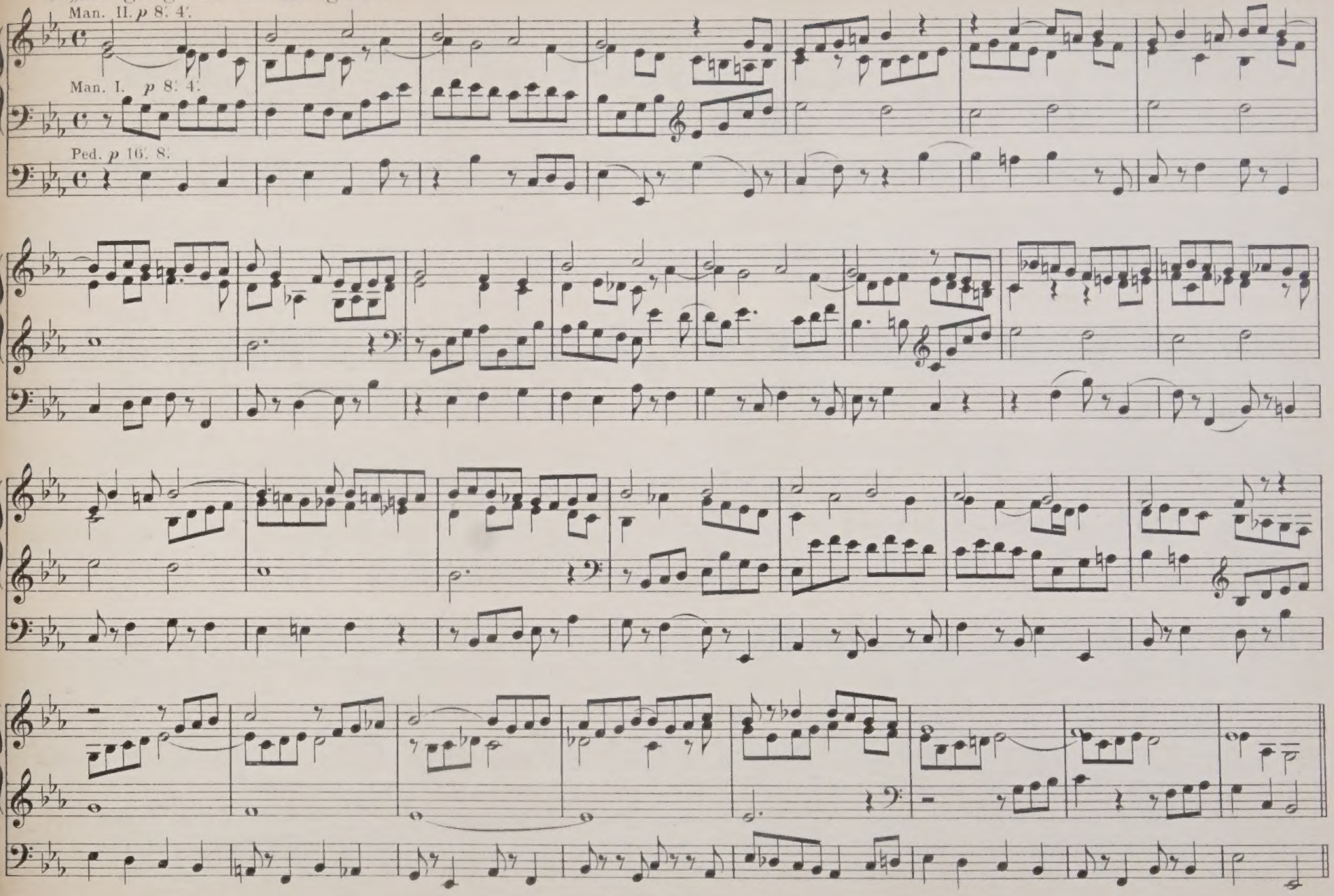



mf
mf
dim.
p
Choral.

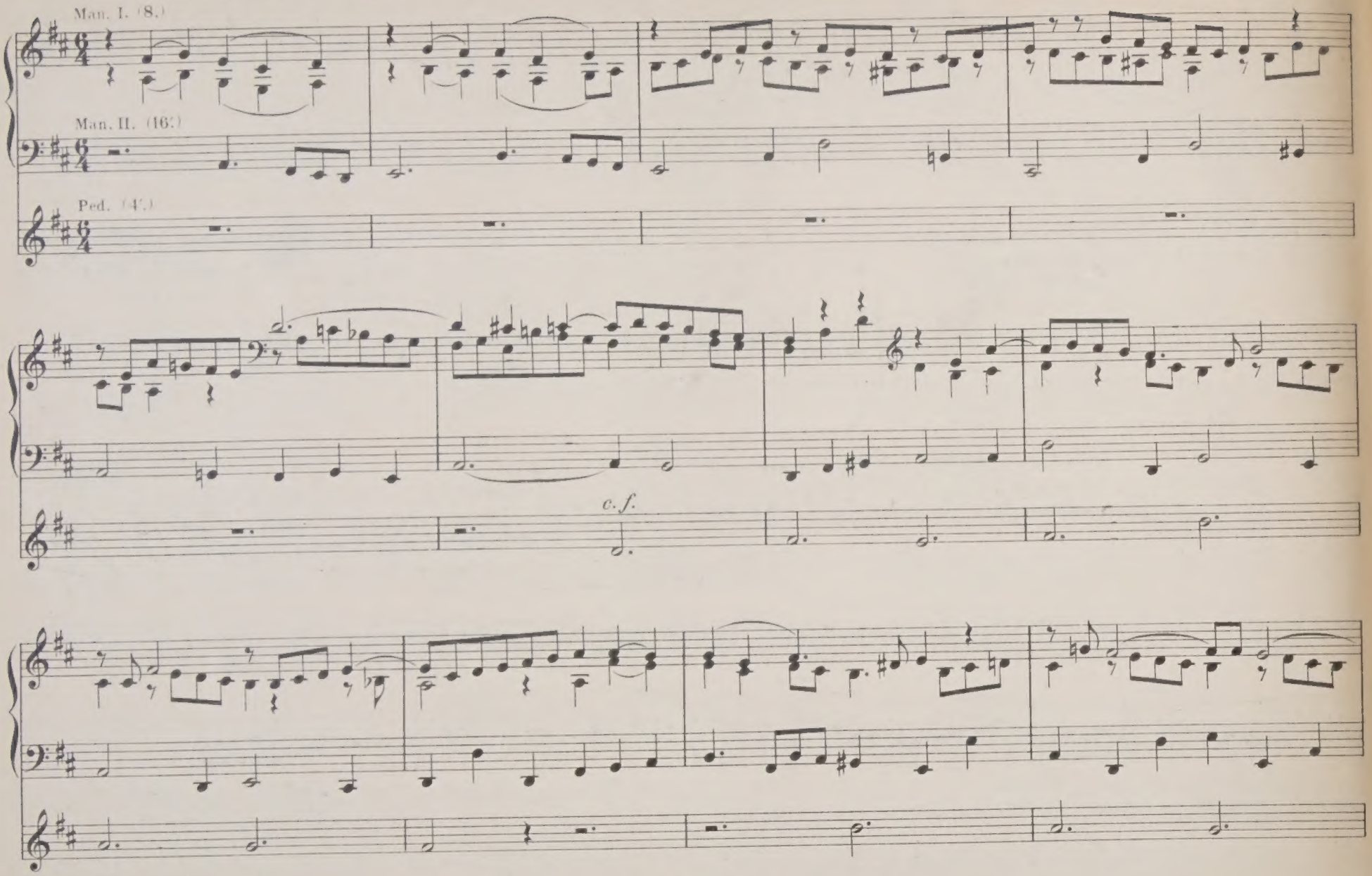
4. „Eins ist noth"

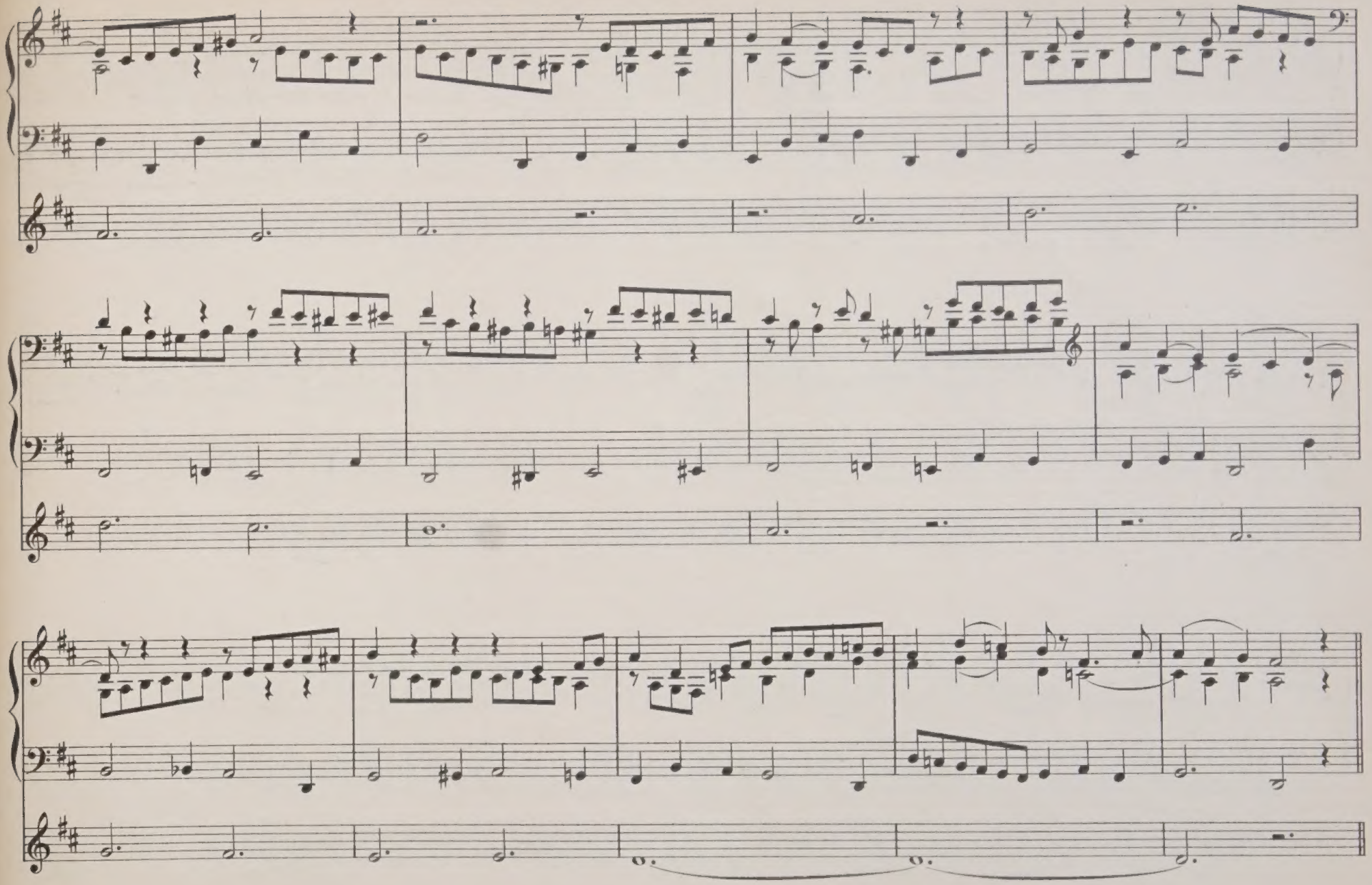
Molto Adagio.



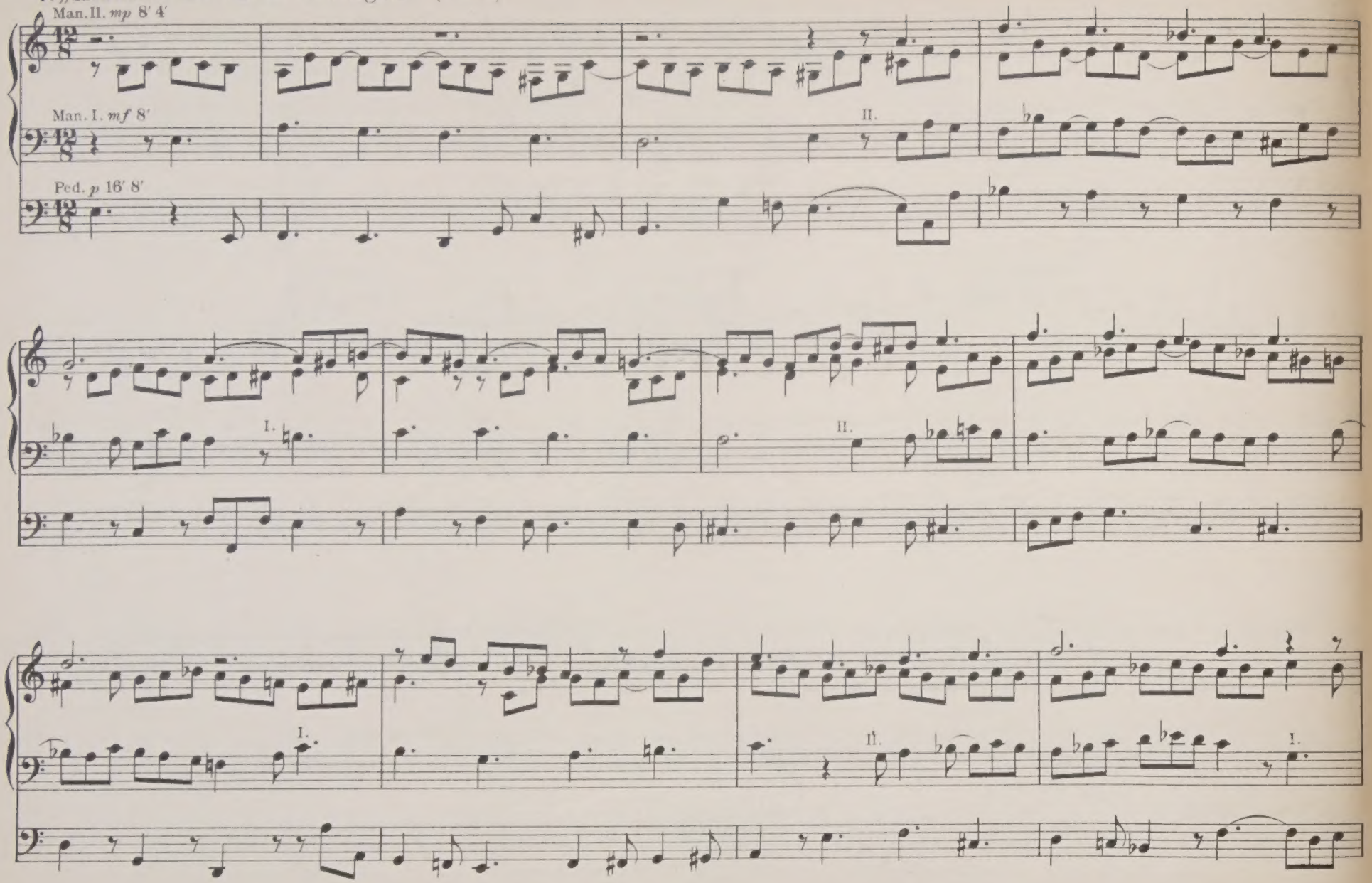

Man. II. p 8. 4.
Man. I. p 8. 4.
Ped. p 16. 8.

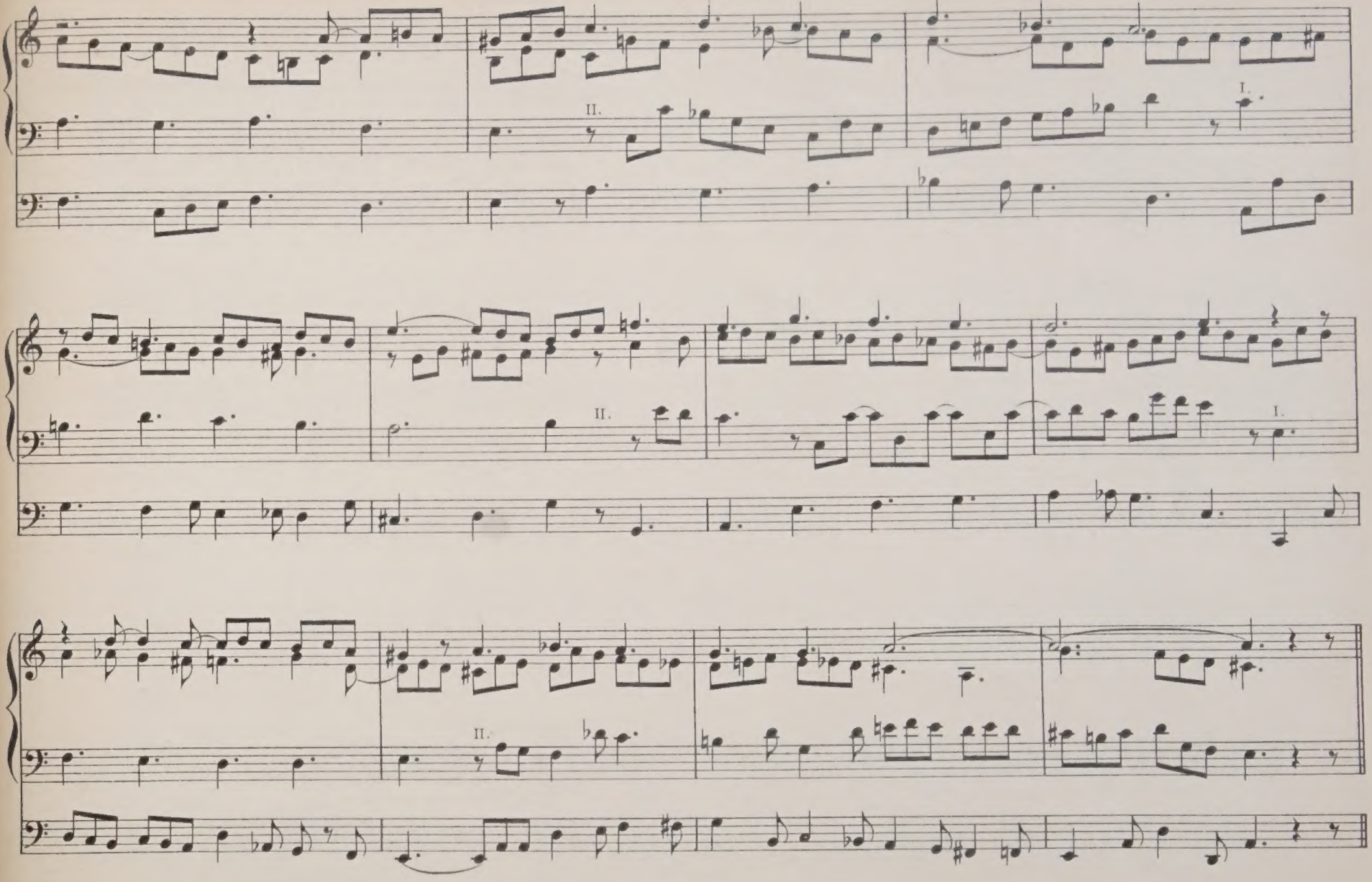
6. „Christus der ist mein Leben."





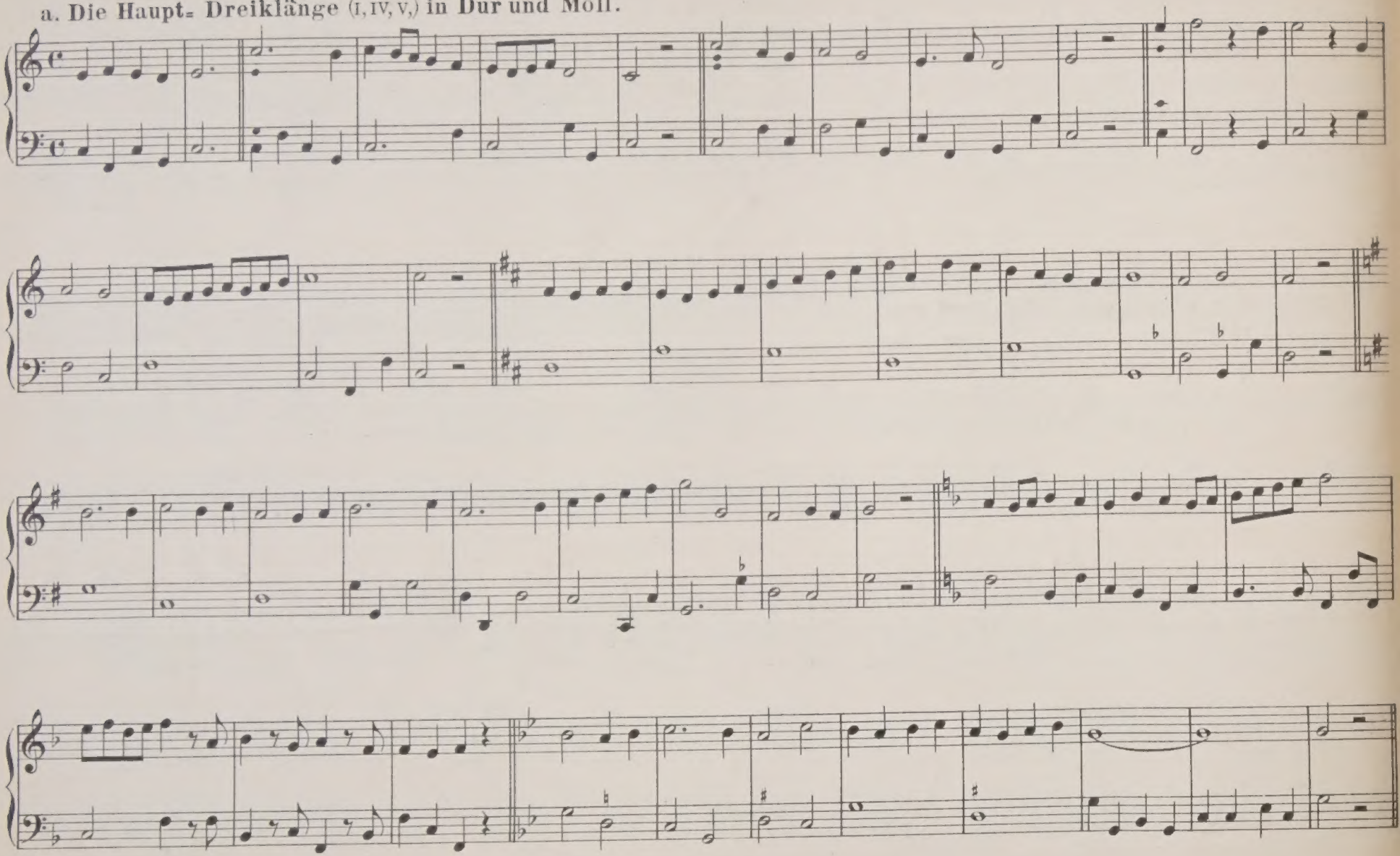
7. „Herzlich thut mich verlangen.“ (Canon.)



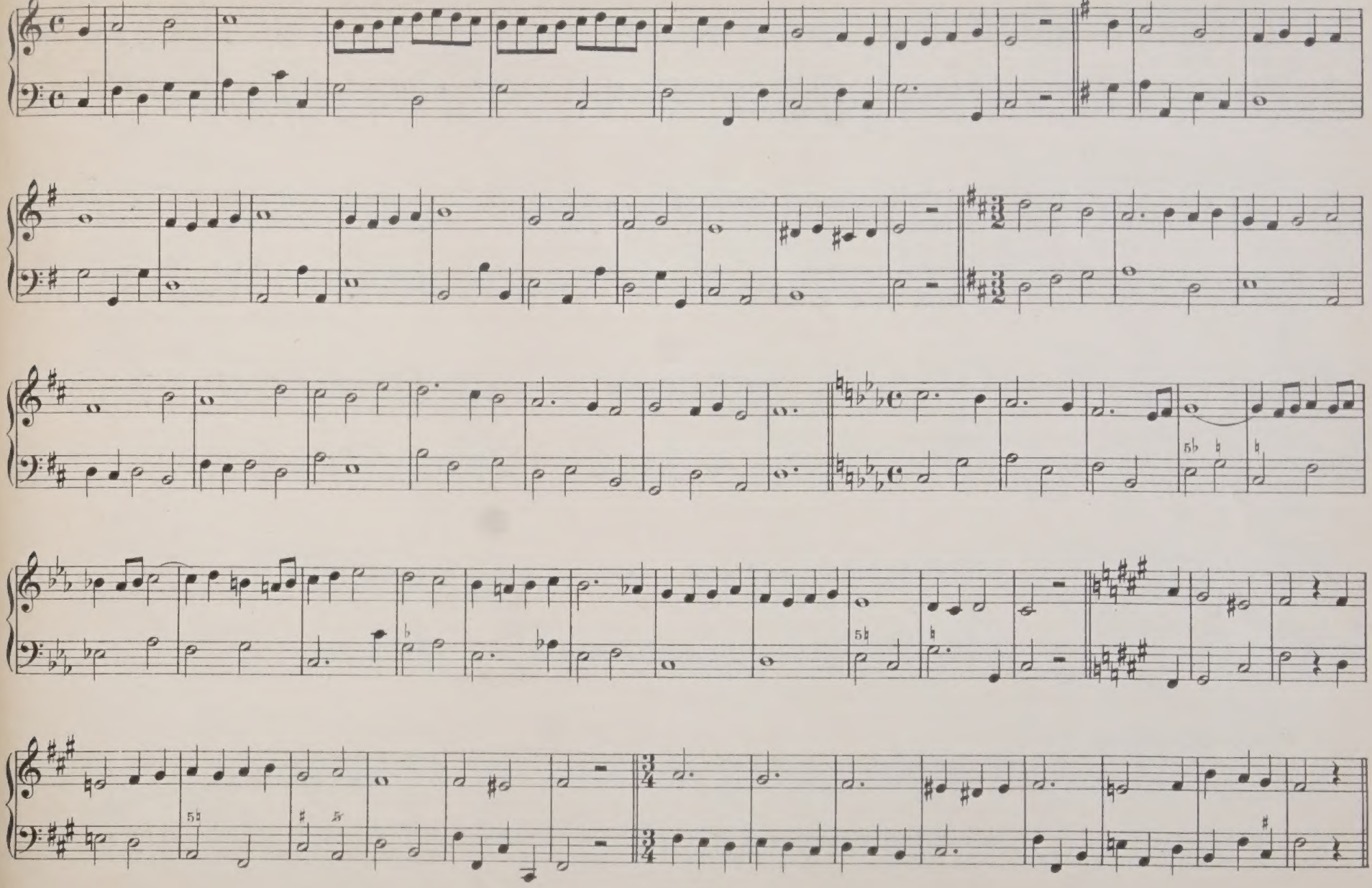

II.
I.
II.
I.
II.

Das Generalbass= Spiel.

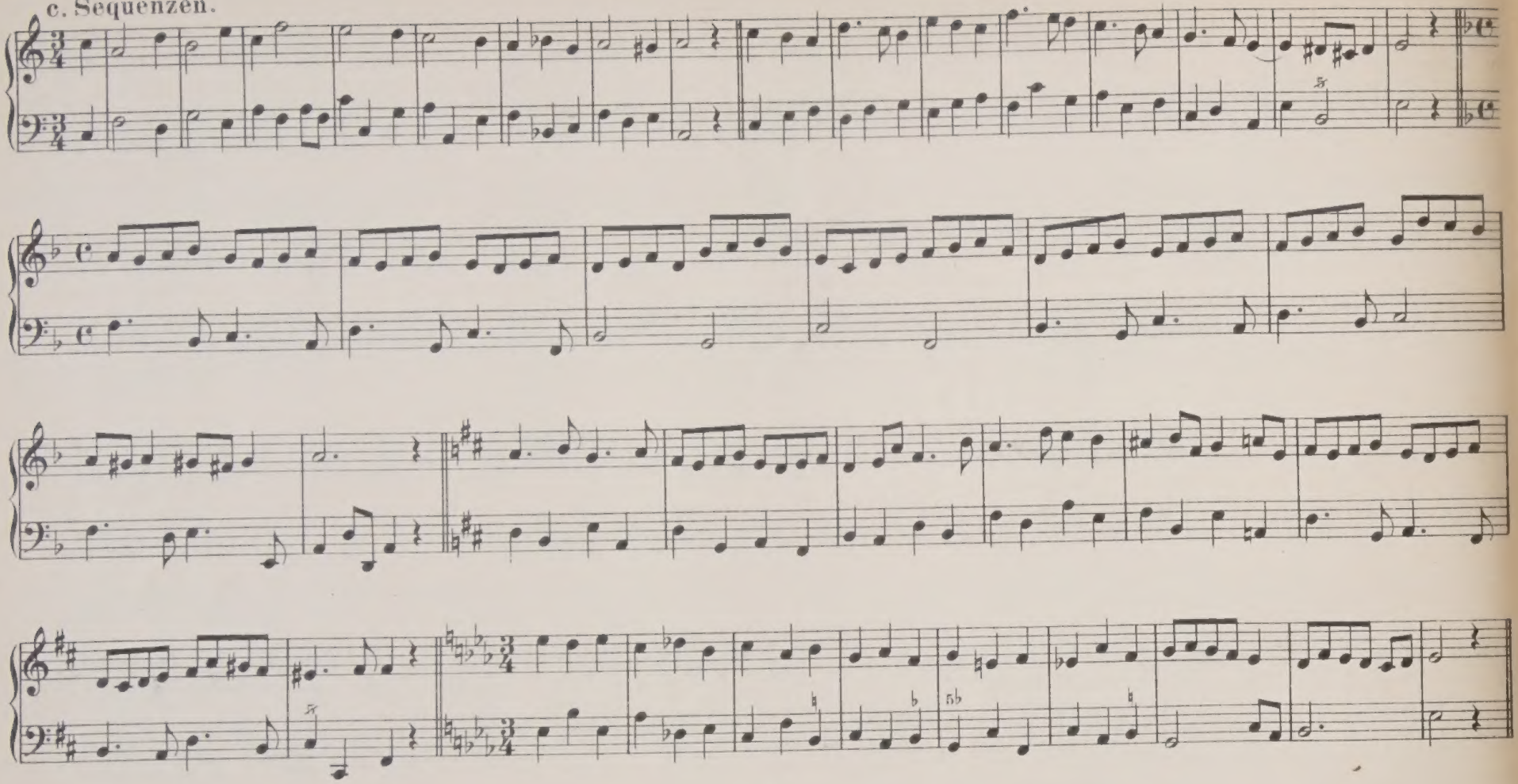
a. Die Haupt= Dreiklänge (I, IV, V,) in Dur und Moll.



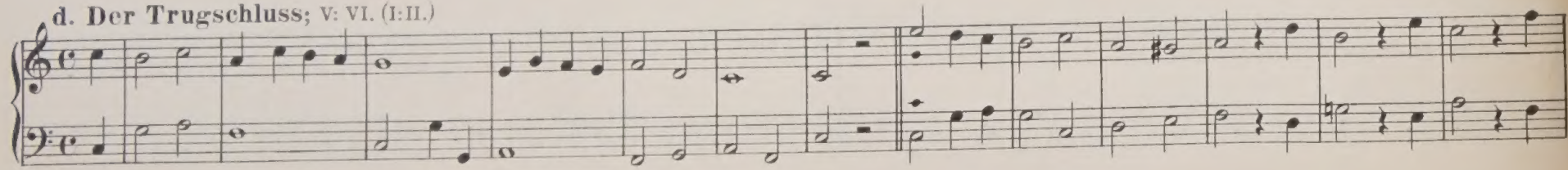
b. Die Neben- Dreiklänge (II,III,VI,) in Dur und Moll.

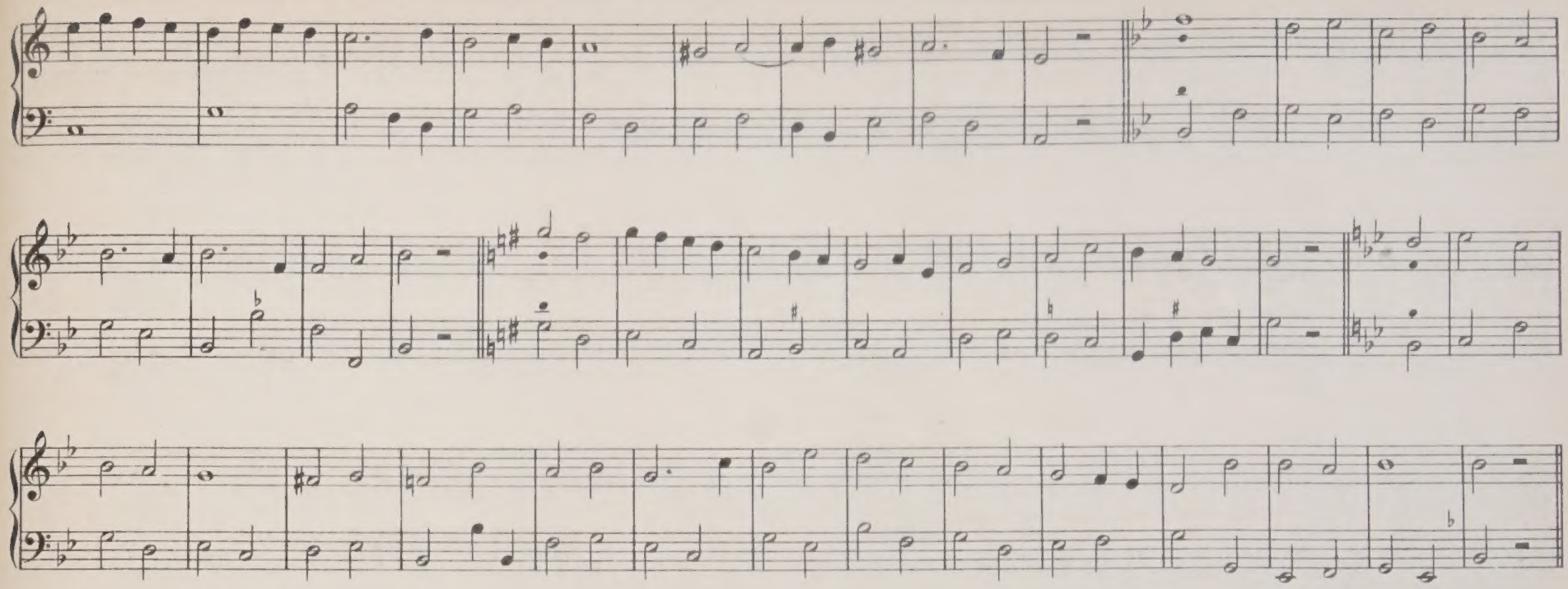


c. Sequenzen.

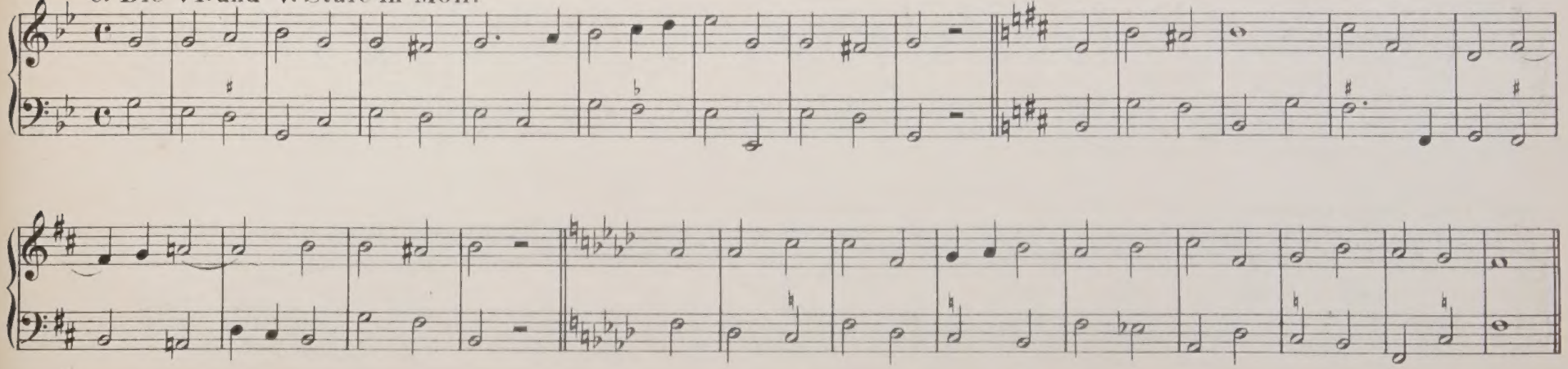


d. Der Trugschluss; V: VI. (I:II.)

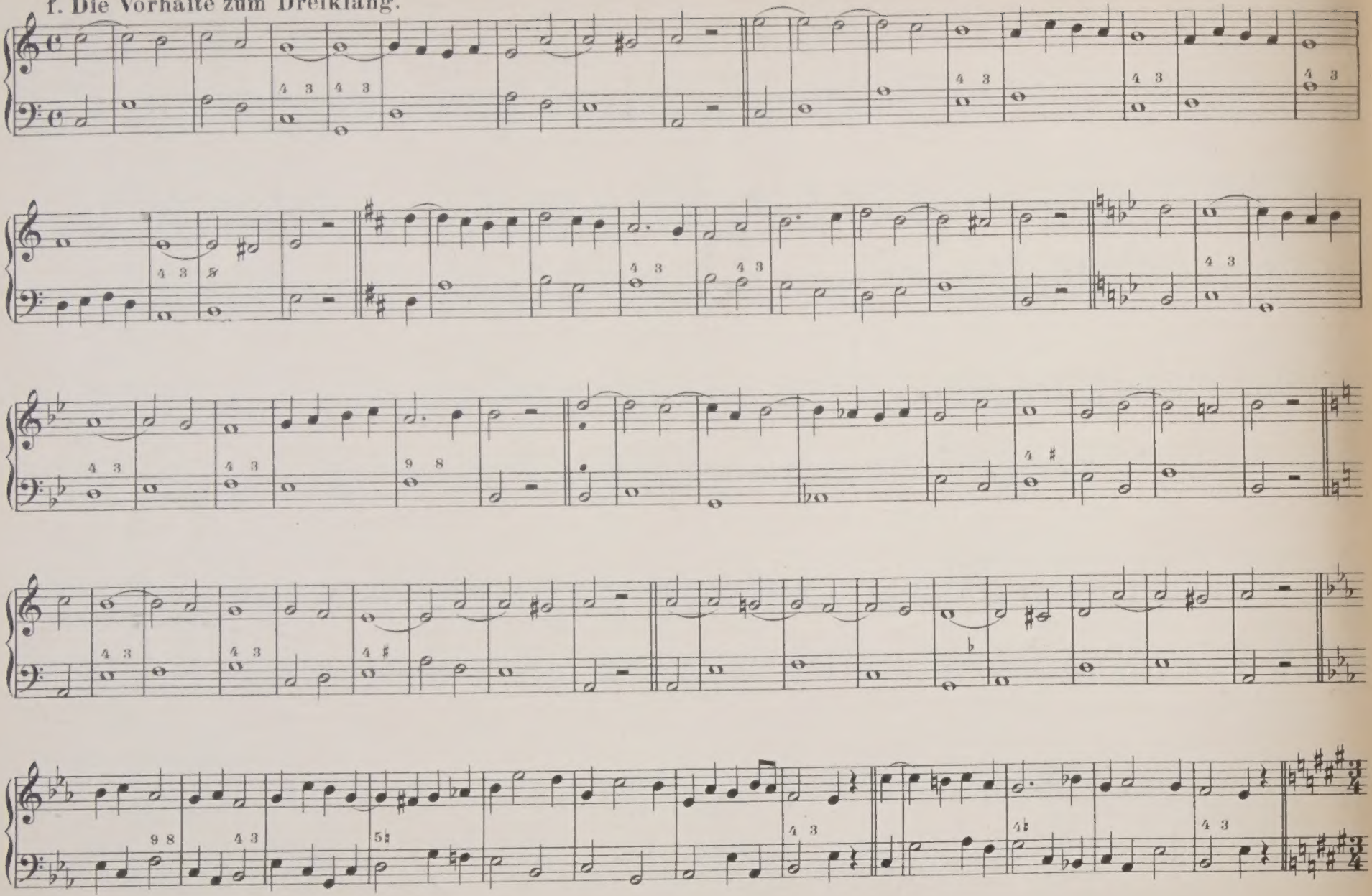


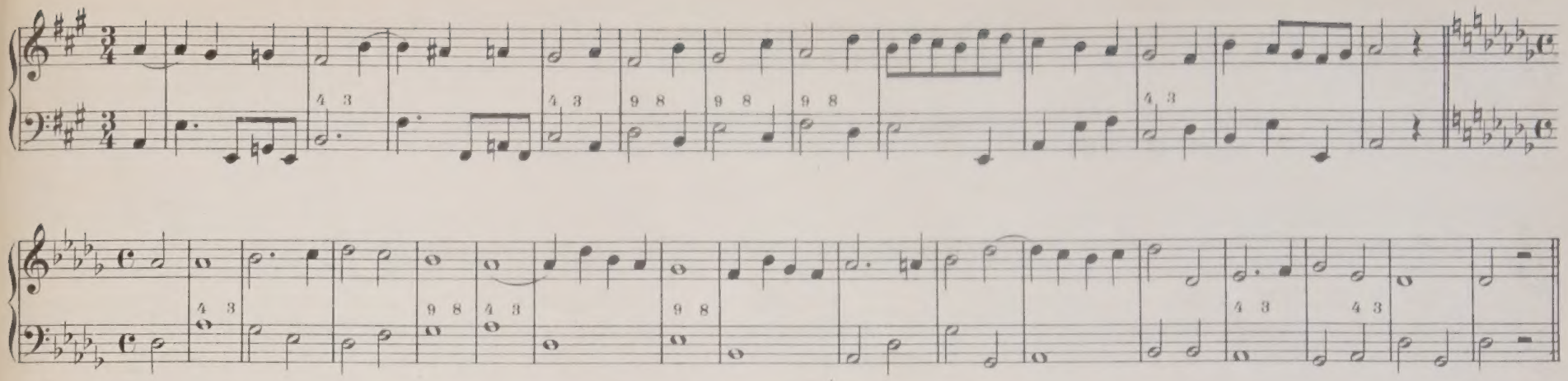


e. Die VI. und V. Stufe in Moll.

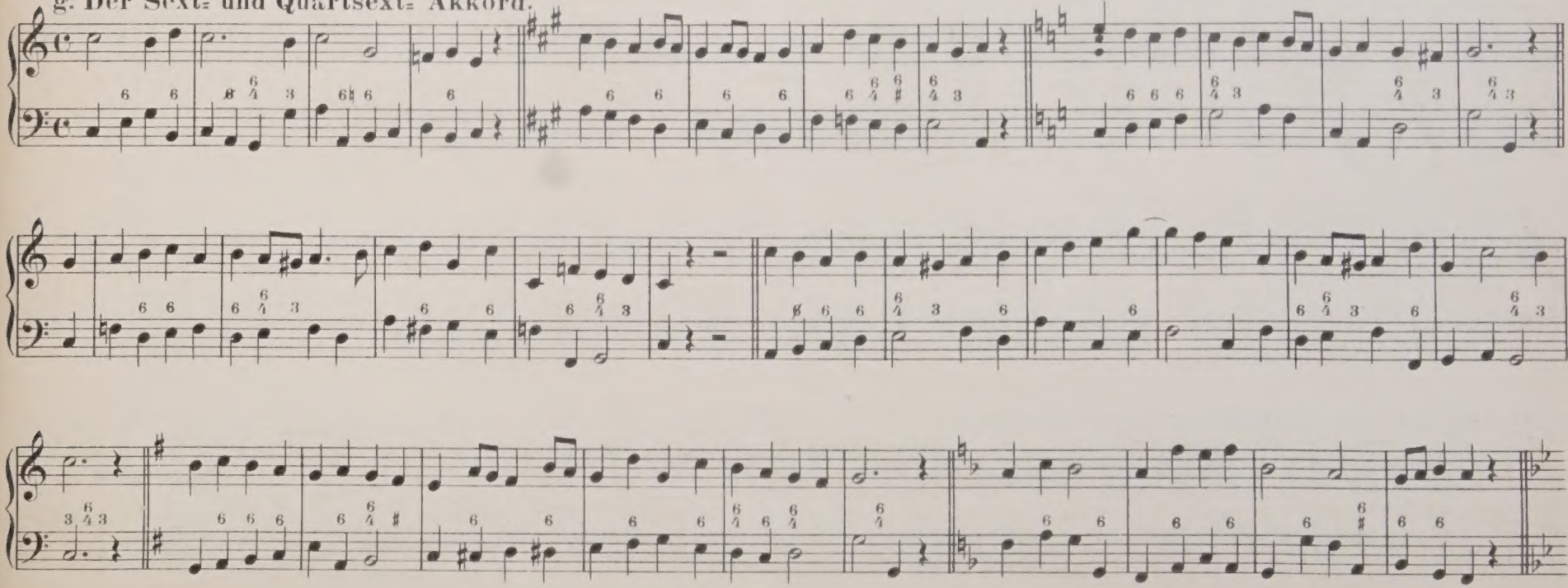


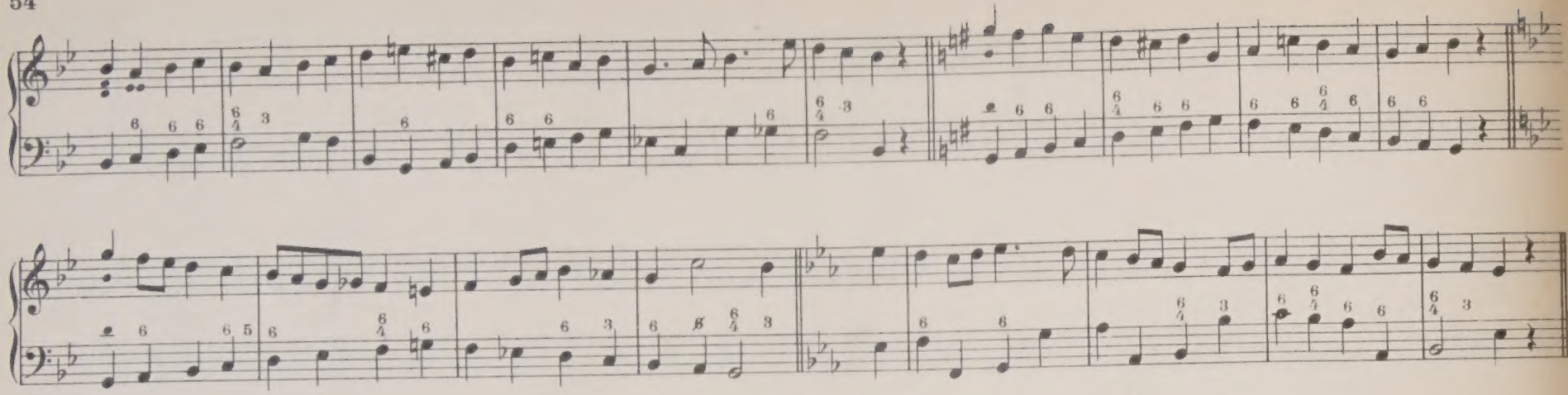
f. Die Vorhalte zum Dreiklang.



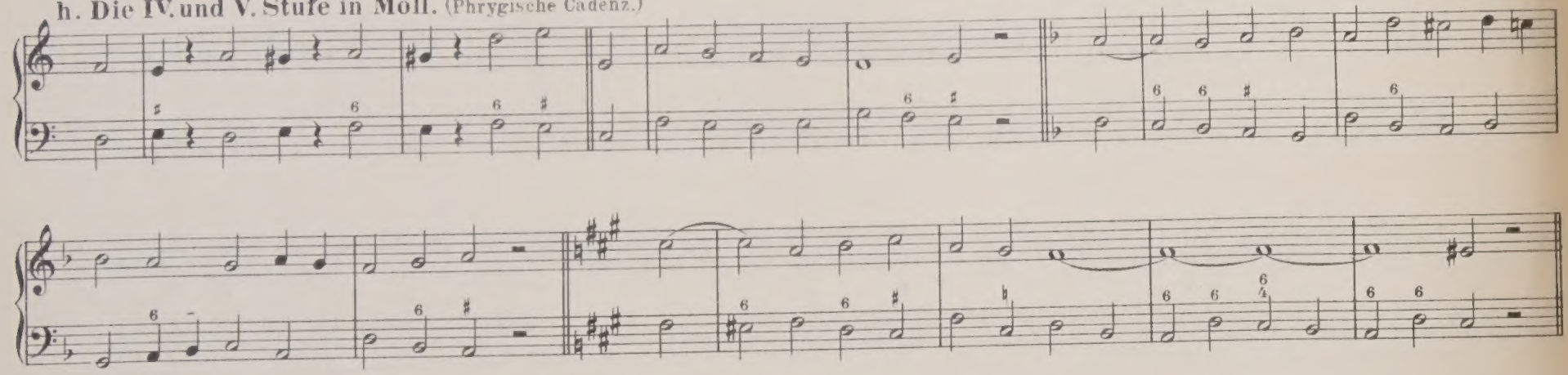


g. Der Sext- und Quartsext- Akkord.

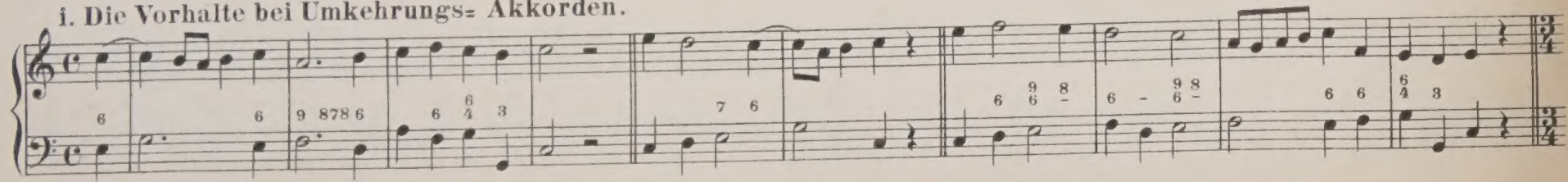


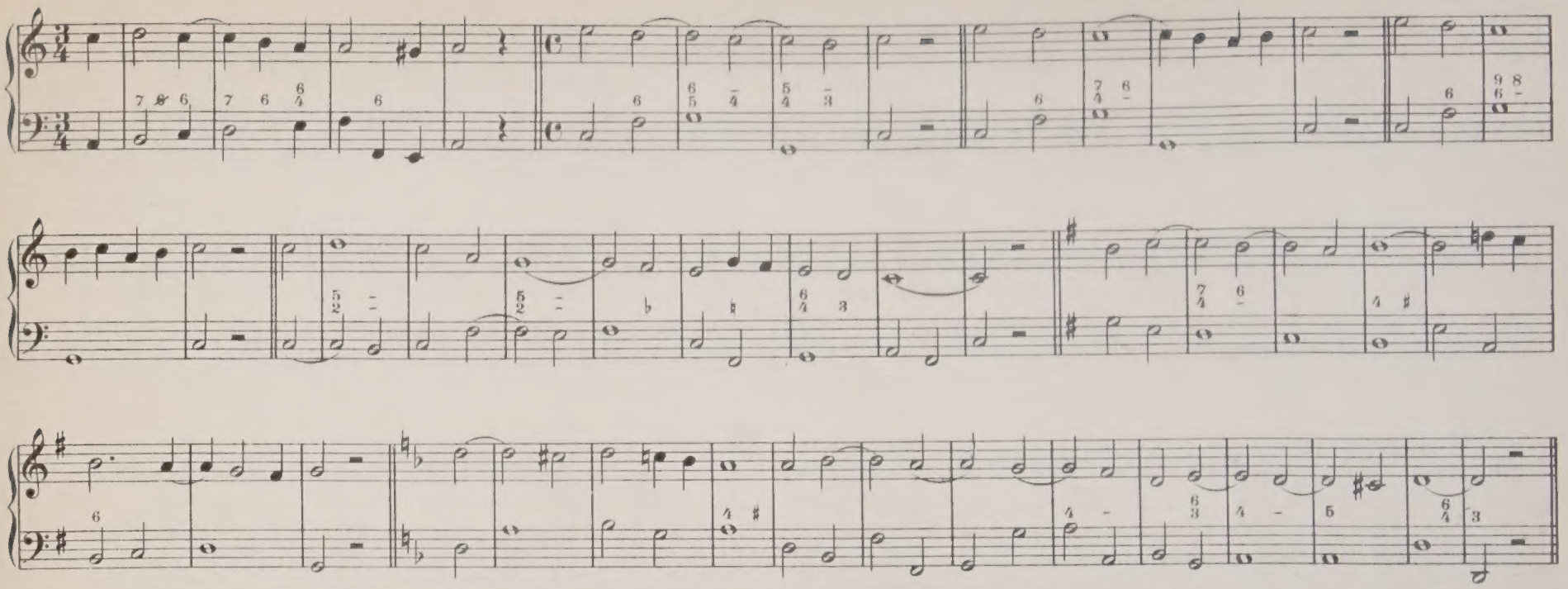


h. Die IV. und V. Stufe in Moll. (Phrygische Cadenz.)

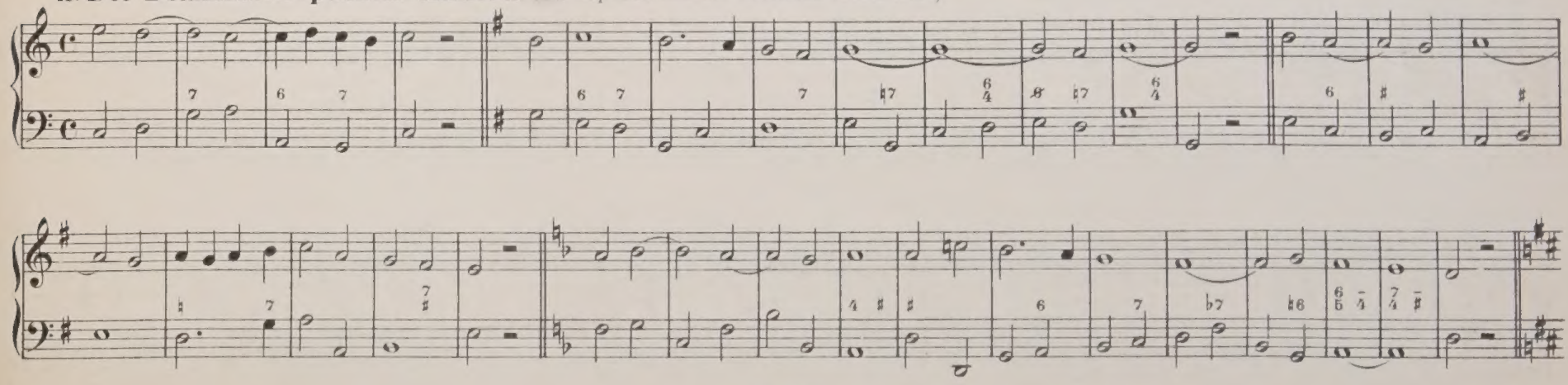


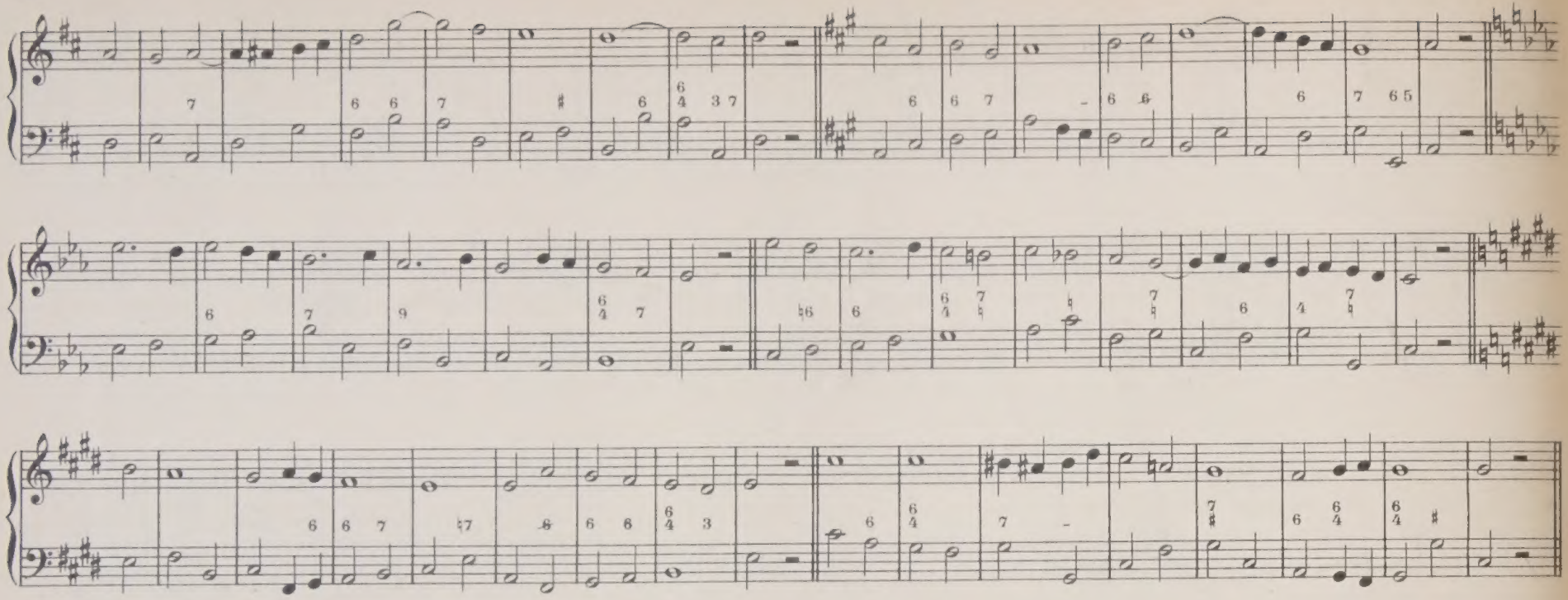
i. Die Vorhalte bei Umkehrungs= Akkorden.



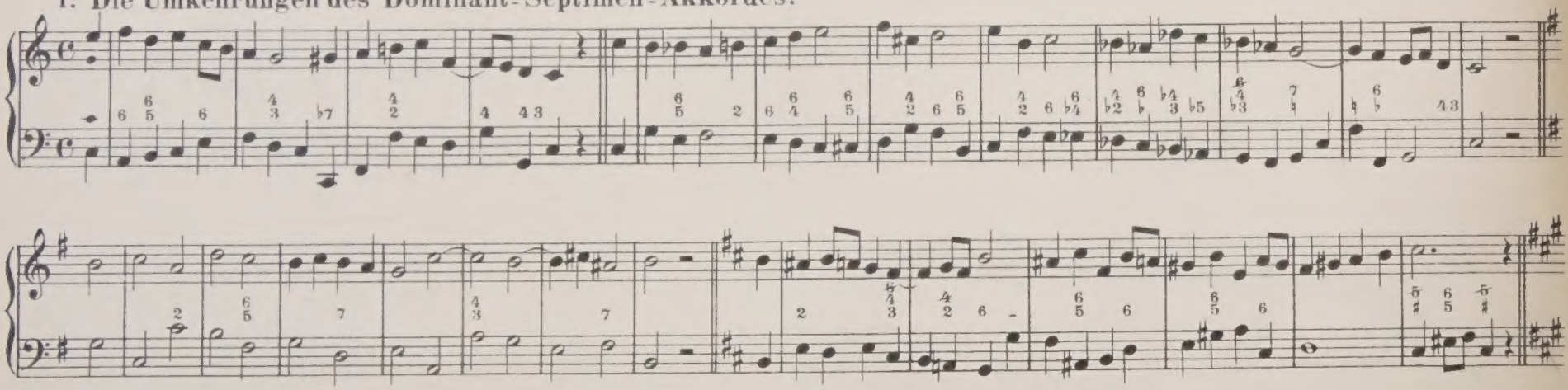


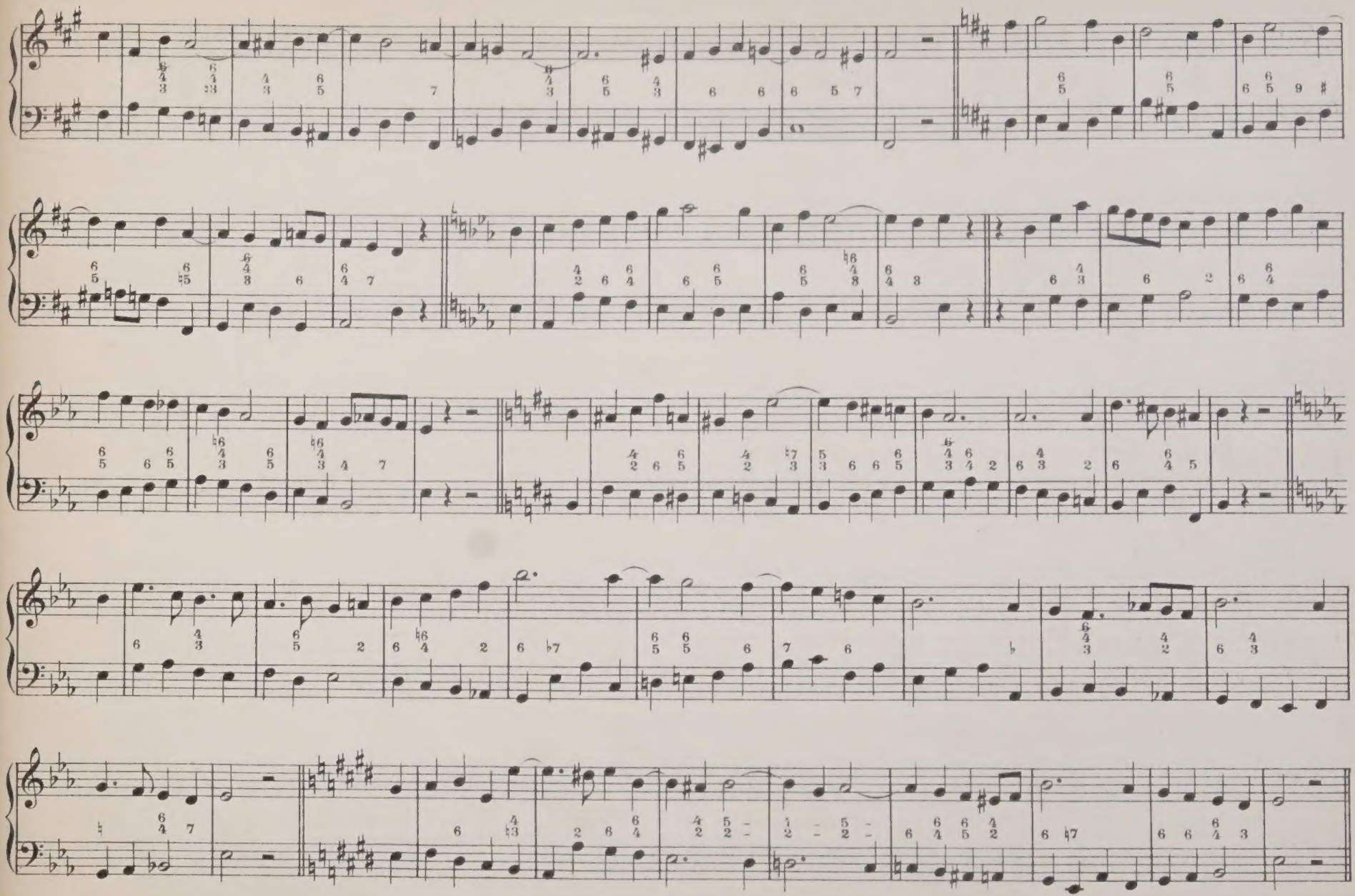
k. Der Dominant-Septimen-Akkord. (Die Septime oder der Grundton vorbereitet.)



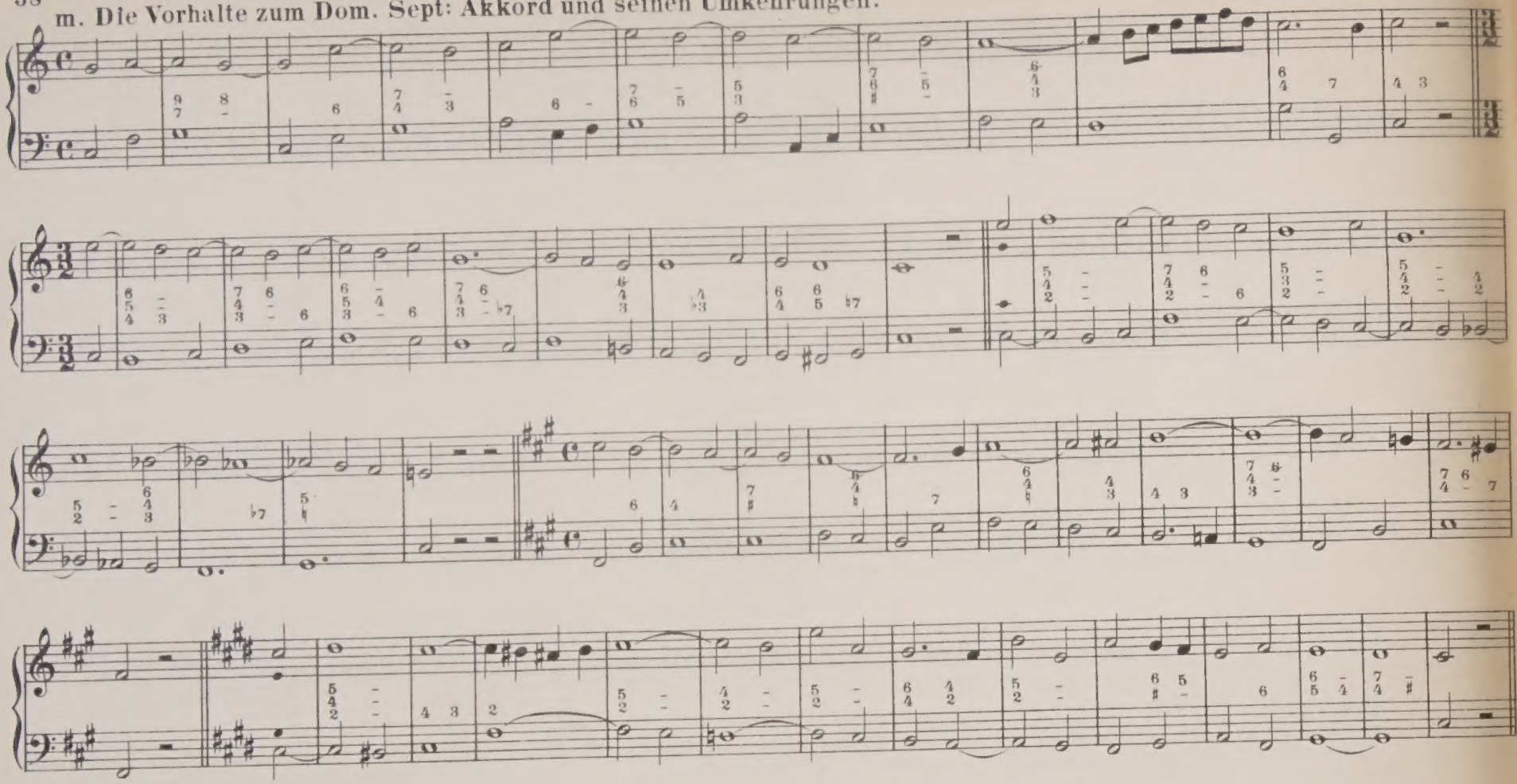


1. Die Umkehrungen des Dominant-Septimen-Akkordes.

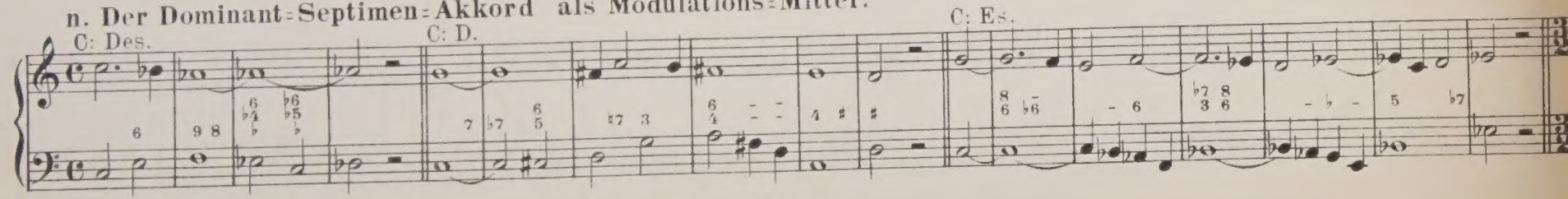


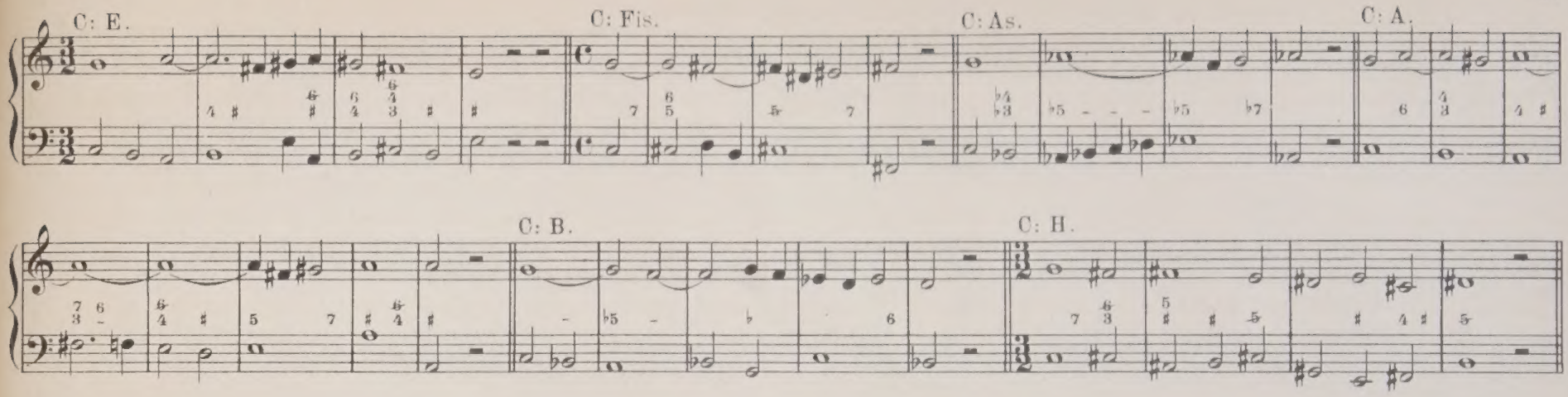


m. Die Vorhalte zum Dom. Sept: Akkord und seinen Umkehrungen.

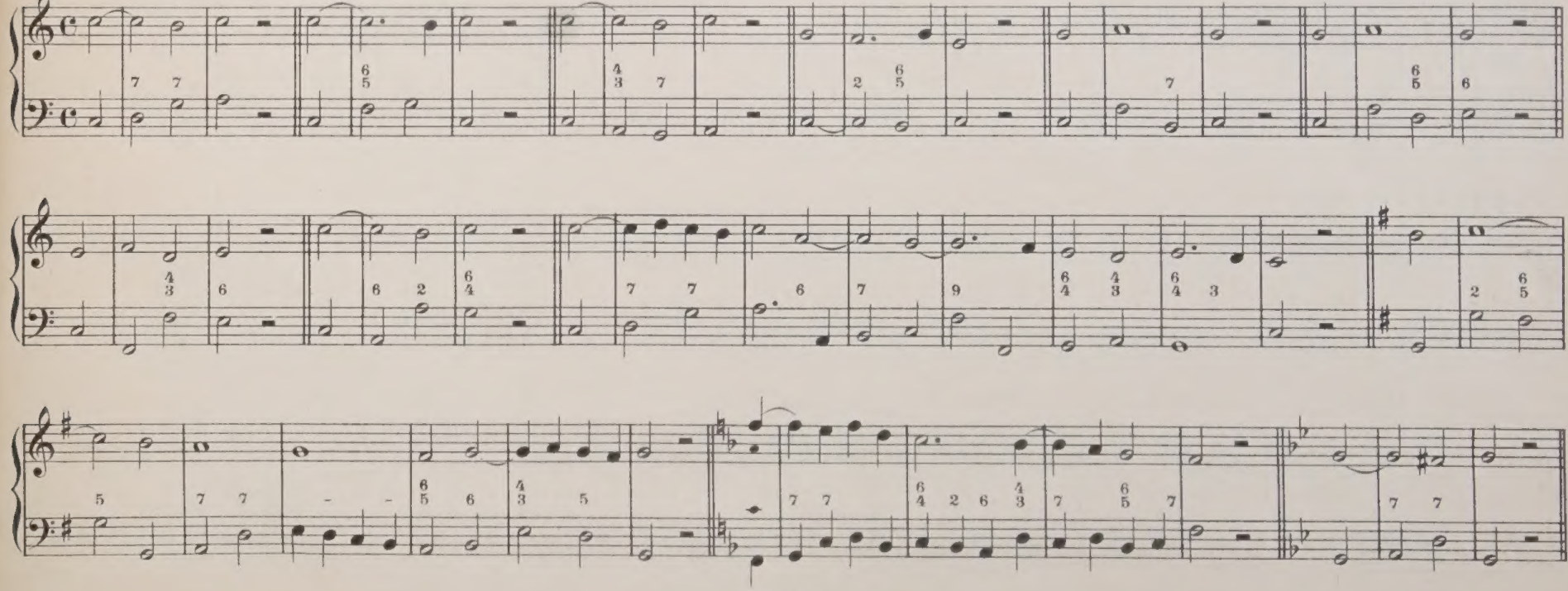


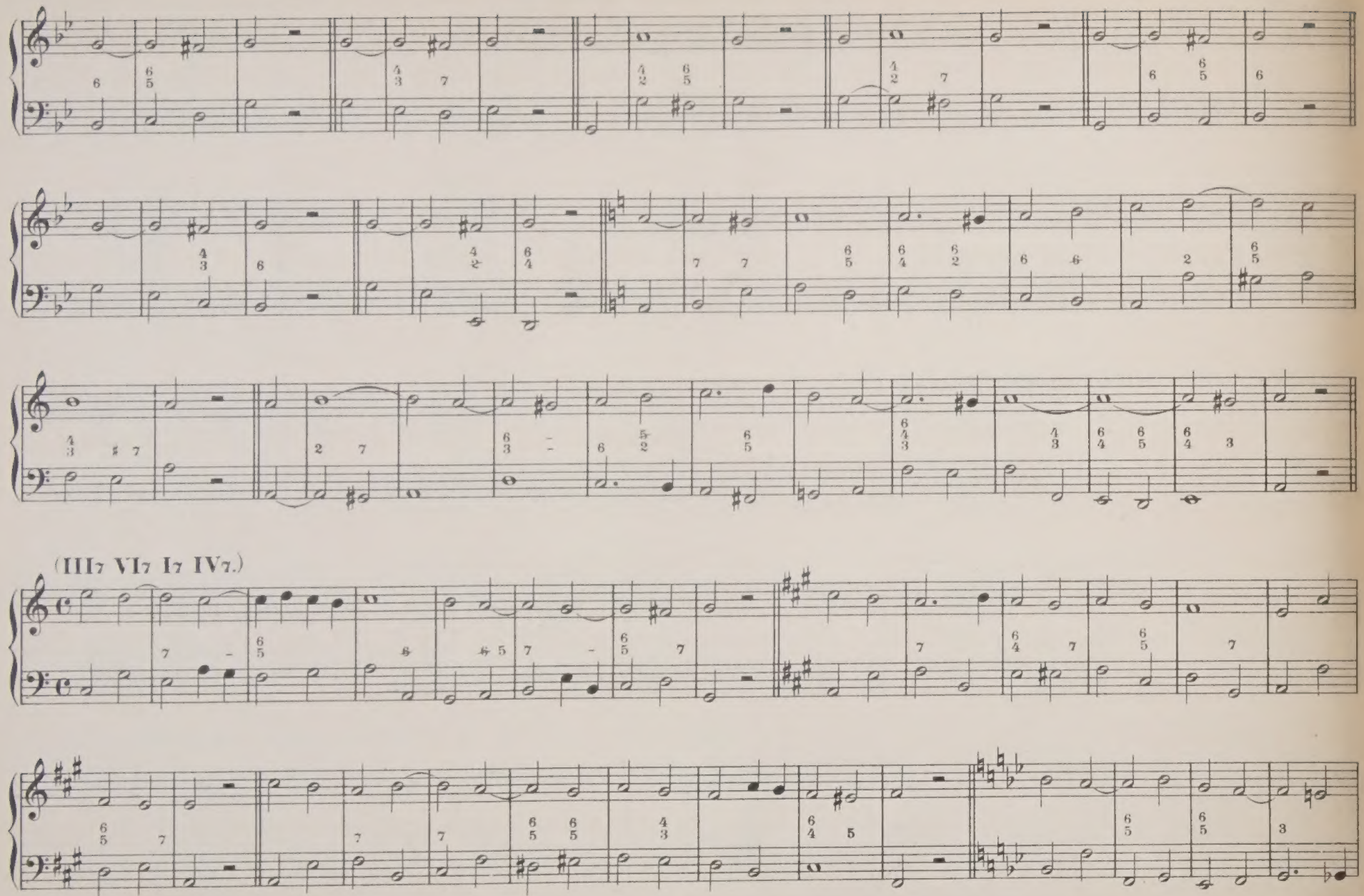
n. Der Dominant-Septimen-Akkord als Modulations-Mittel.

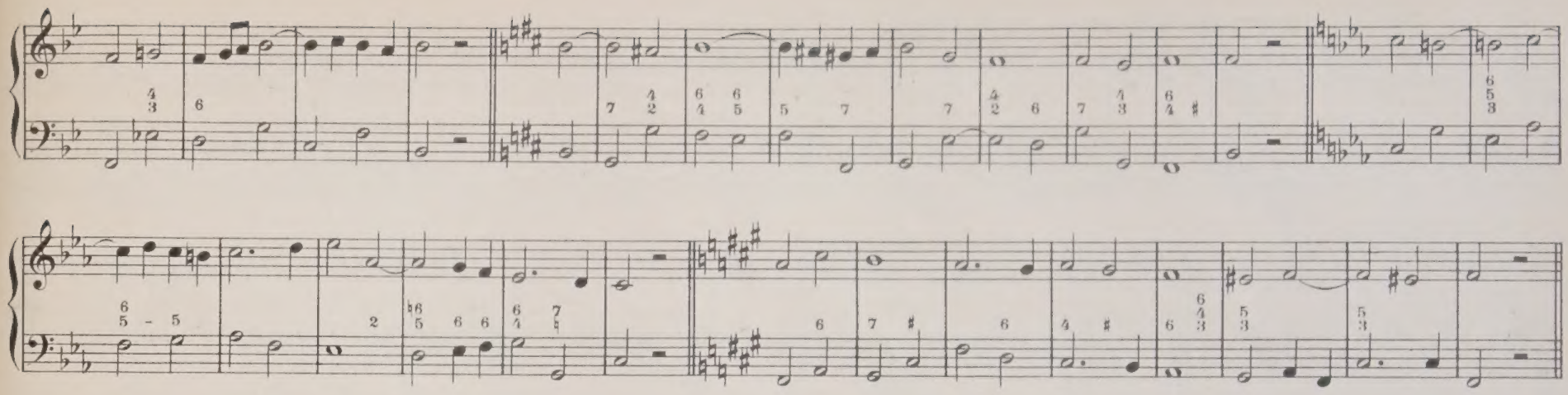




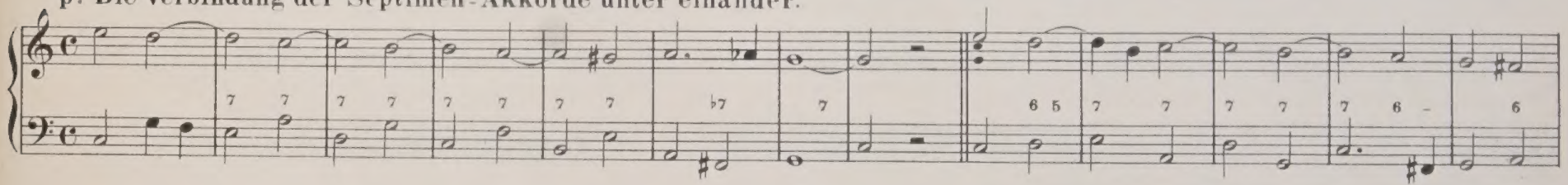
o. Die Neben-Septimen-Akkorde. (II7 VII7.)

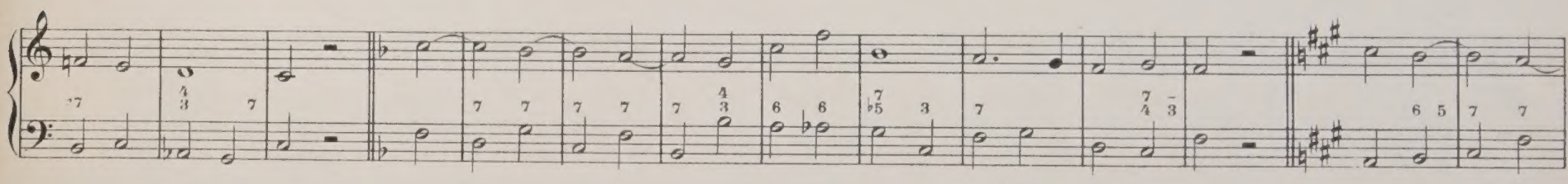


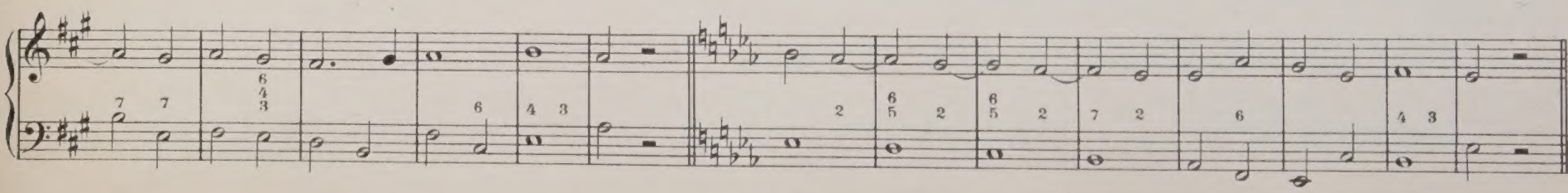

(III7 VI7 I7 IV7.)



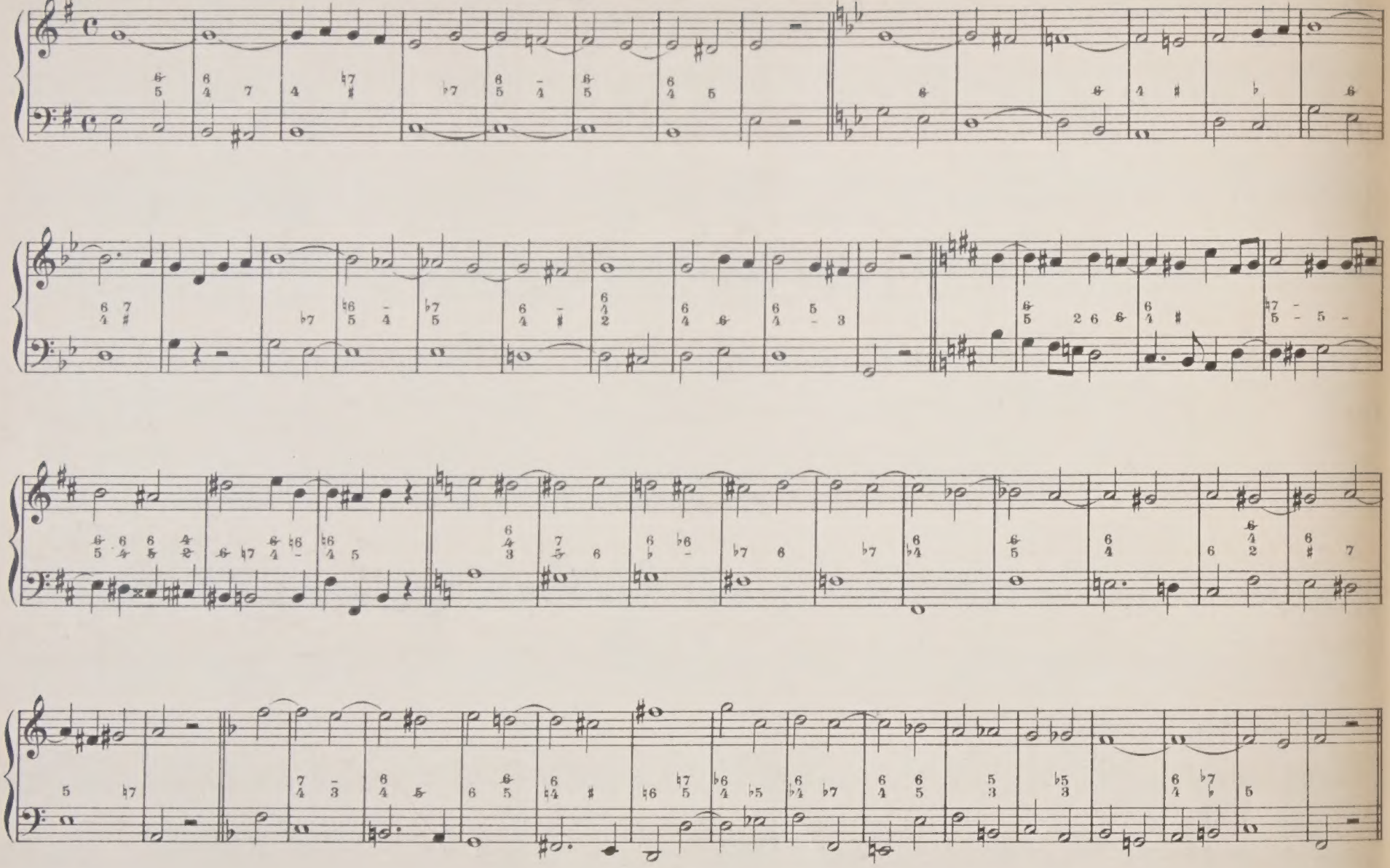
p. Die Verbindung der Septimen-Akkorde unter einander.







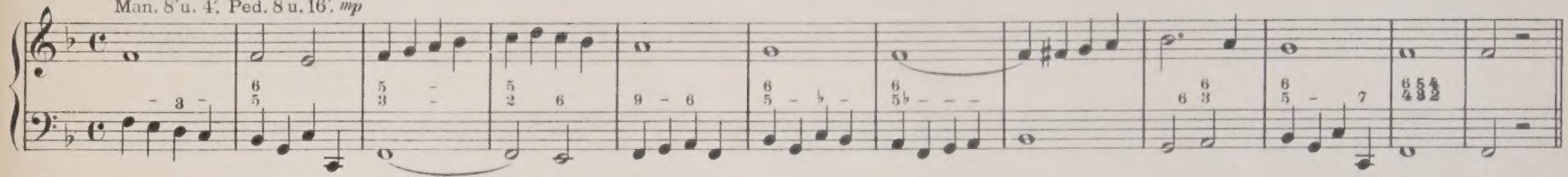
q. Alterierte Akkorde und ihre Modulation.



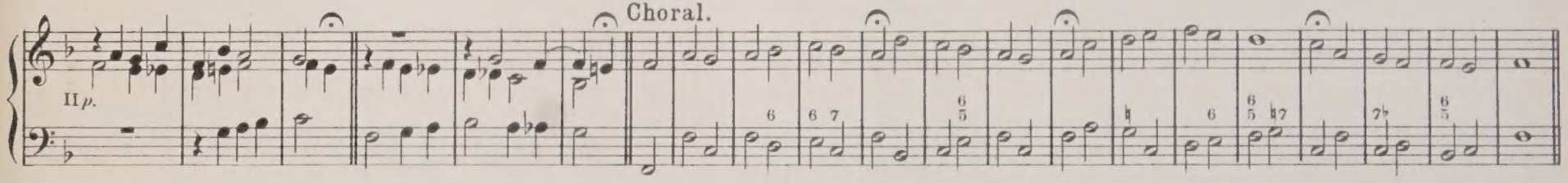
Instructive Choralsätze.

1. Christus, der ist mein Leben.

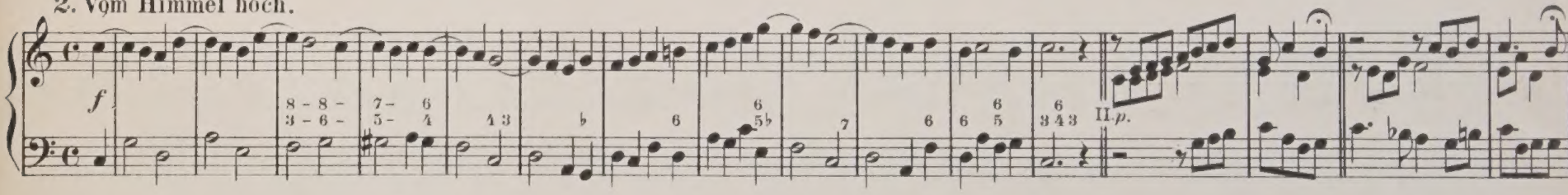
Man. 8′ u. 4′. Ped. 8 u. 16′. *mp*



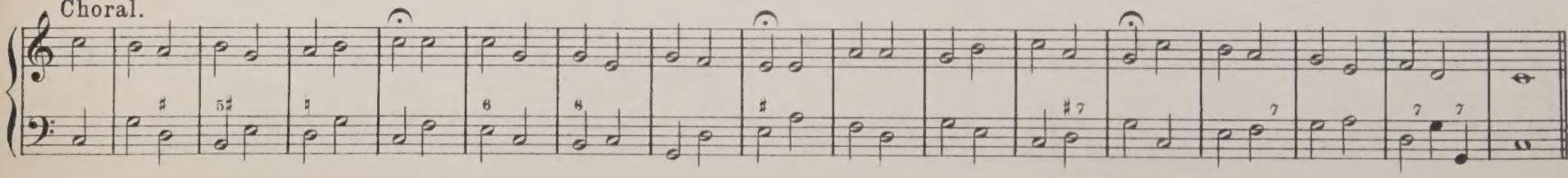
Choral.



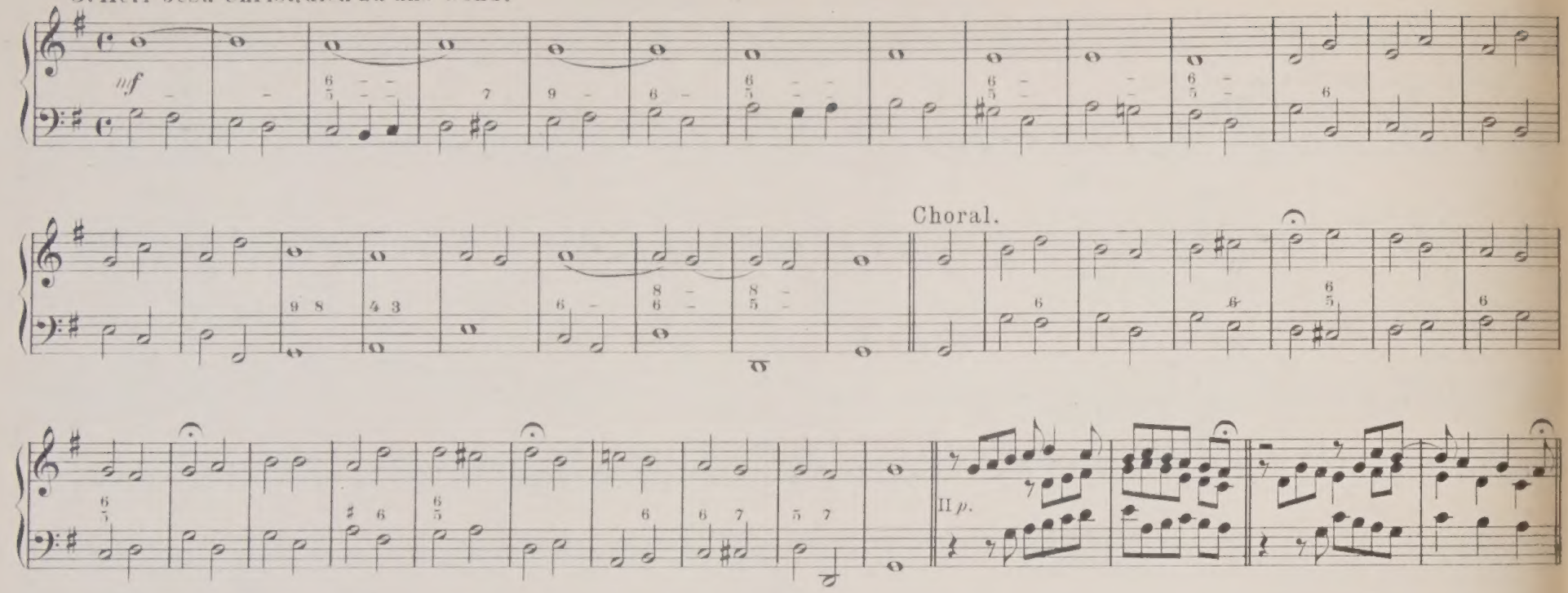
2. Vom Himmel hoch.



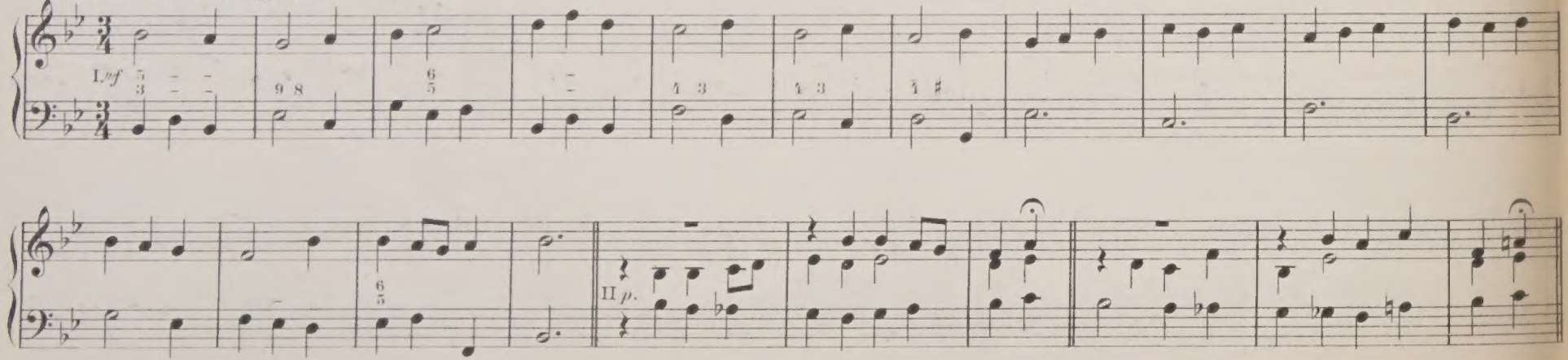
Choral.

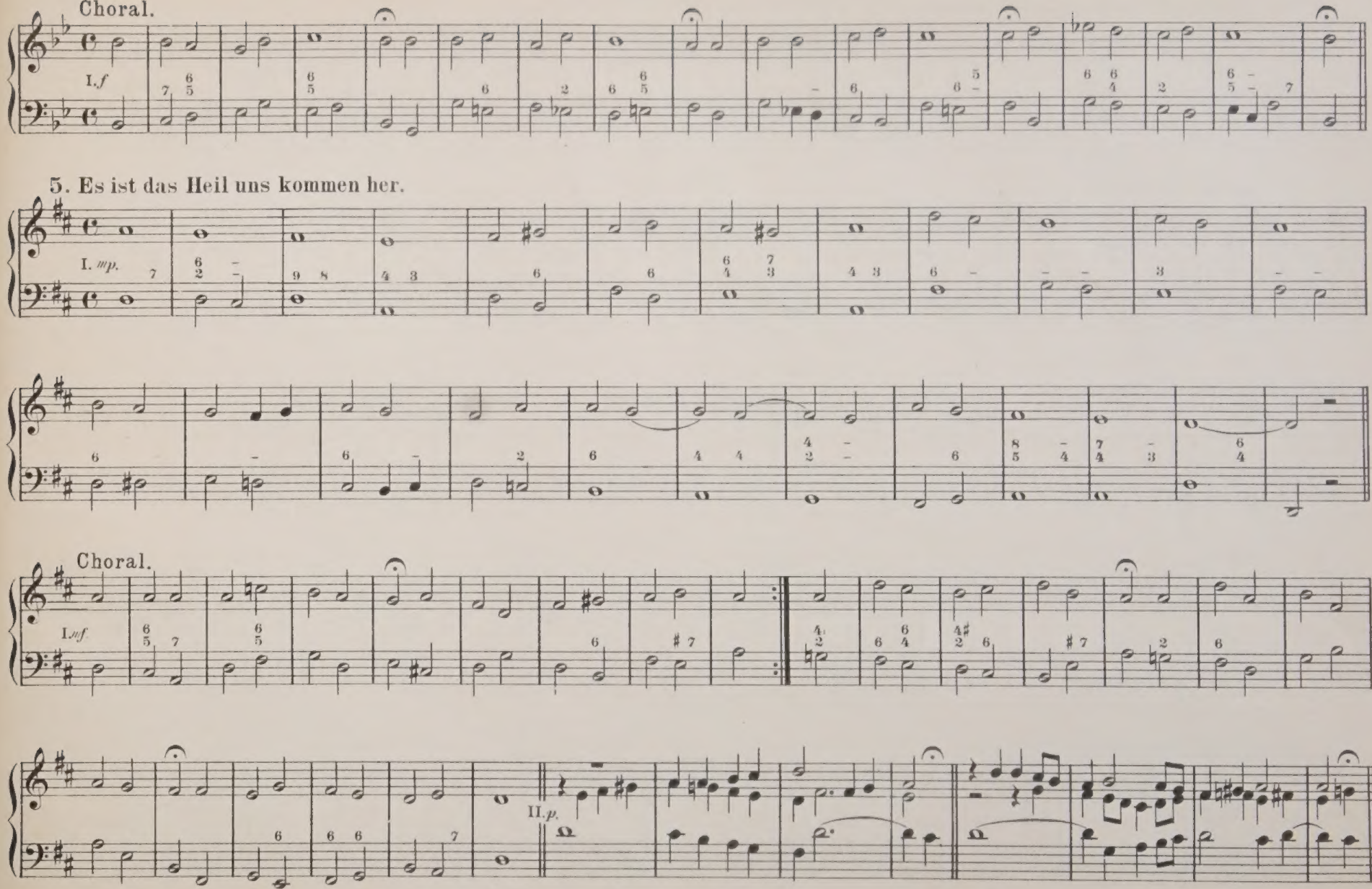


3. Herr Jesu Christ, dich zu uns wend'.

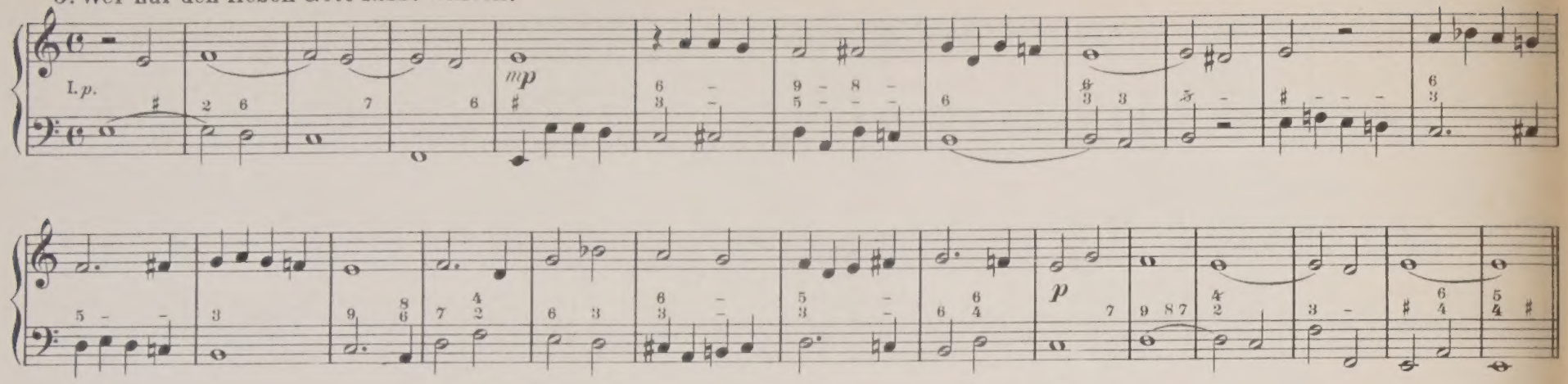


4. Nun lasst uns gehn.

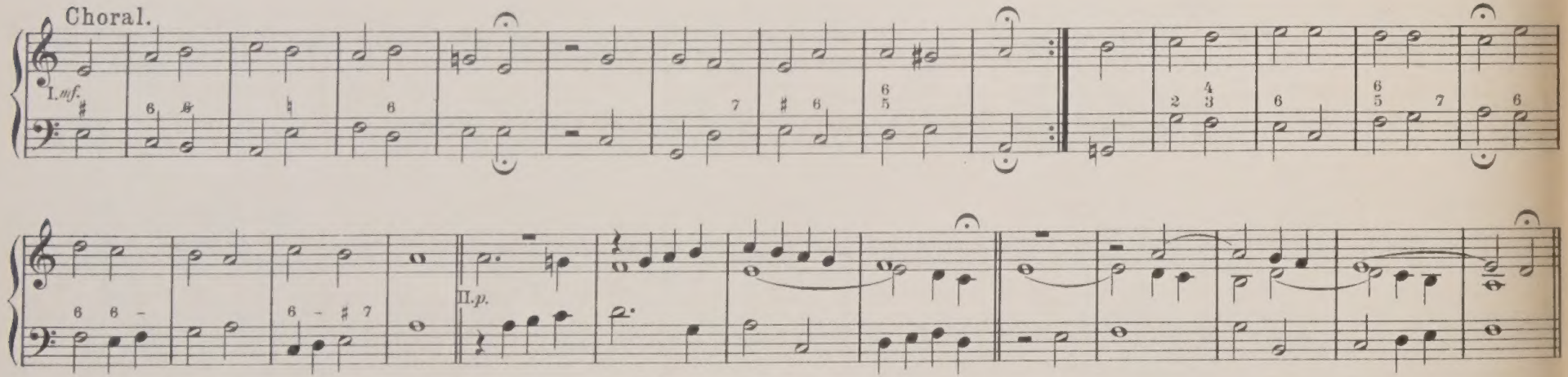



Choral.
I. f
5. Es ist das Heil uns kommen her.
I. mp.
Choral.
I. mf.
II. p.

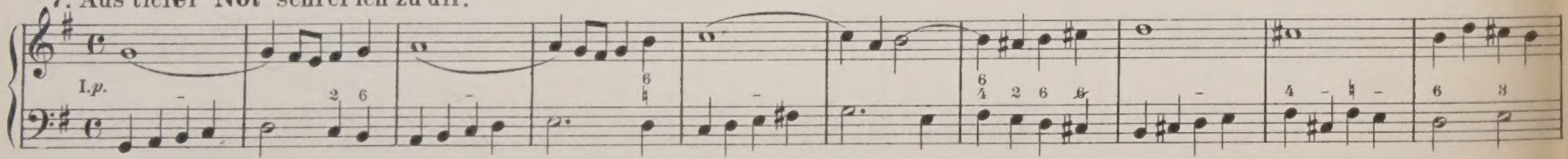
6. Wer nur den lieben Gott lässt walten.

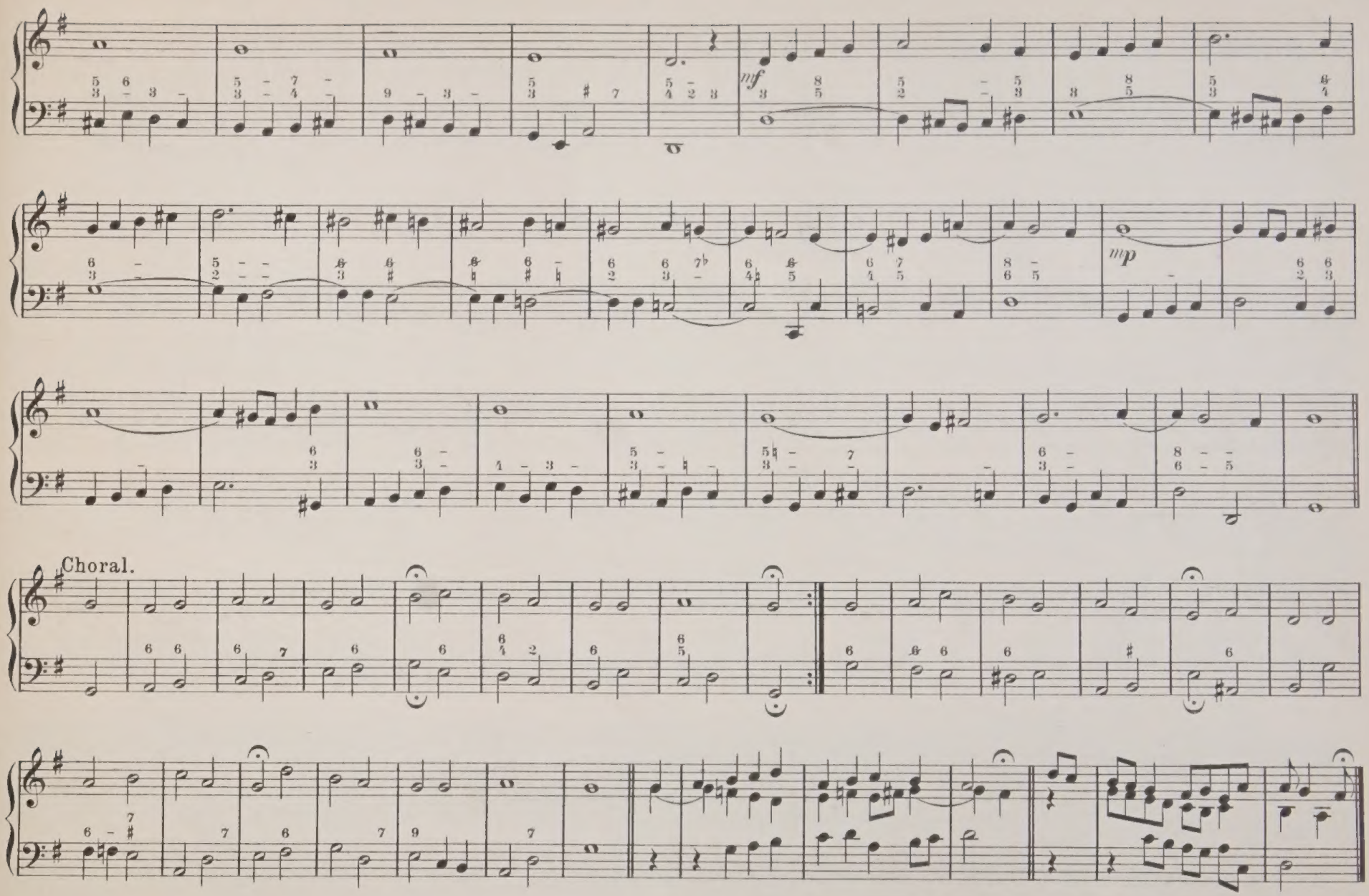


Choral.



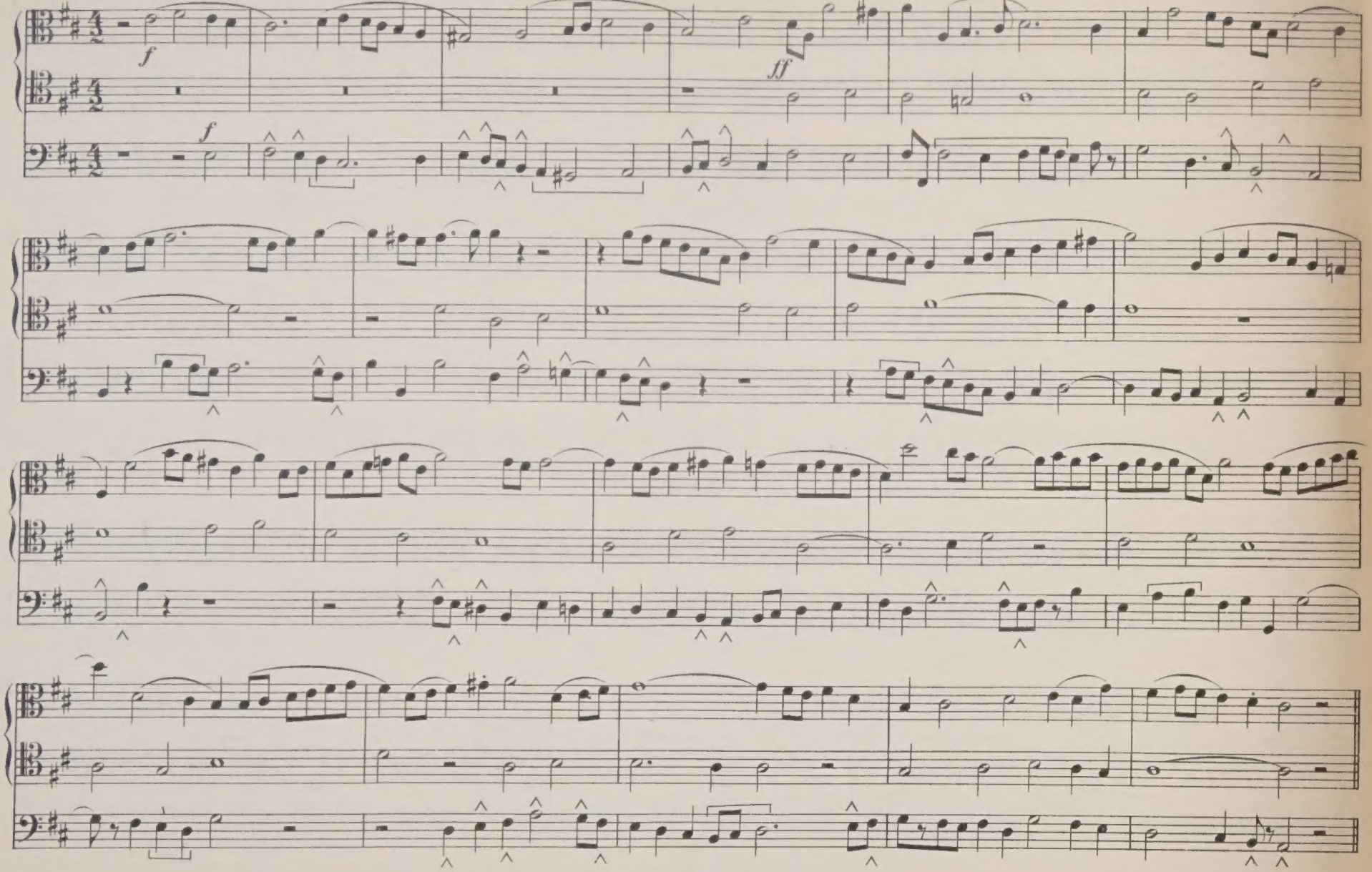
7. Aus tiefer Not schrei' ich zu dir.



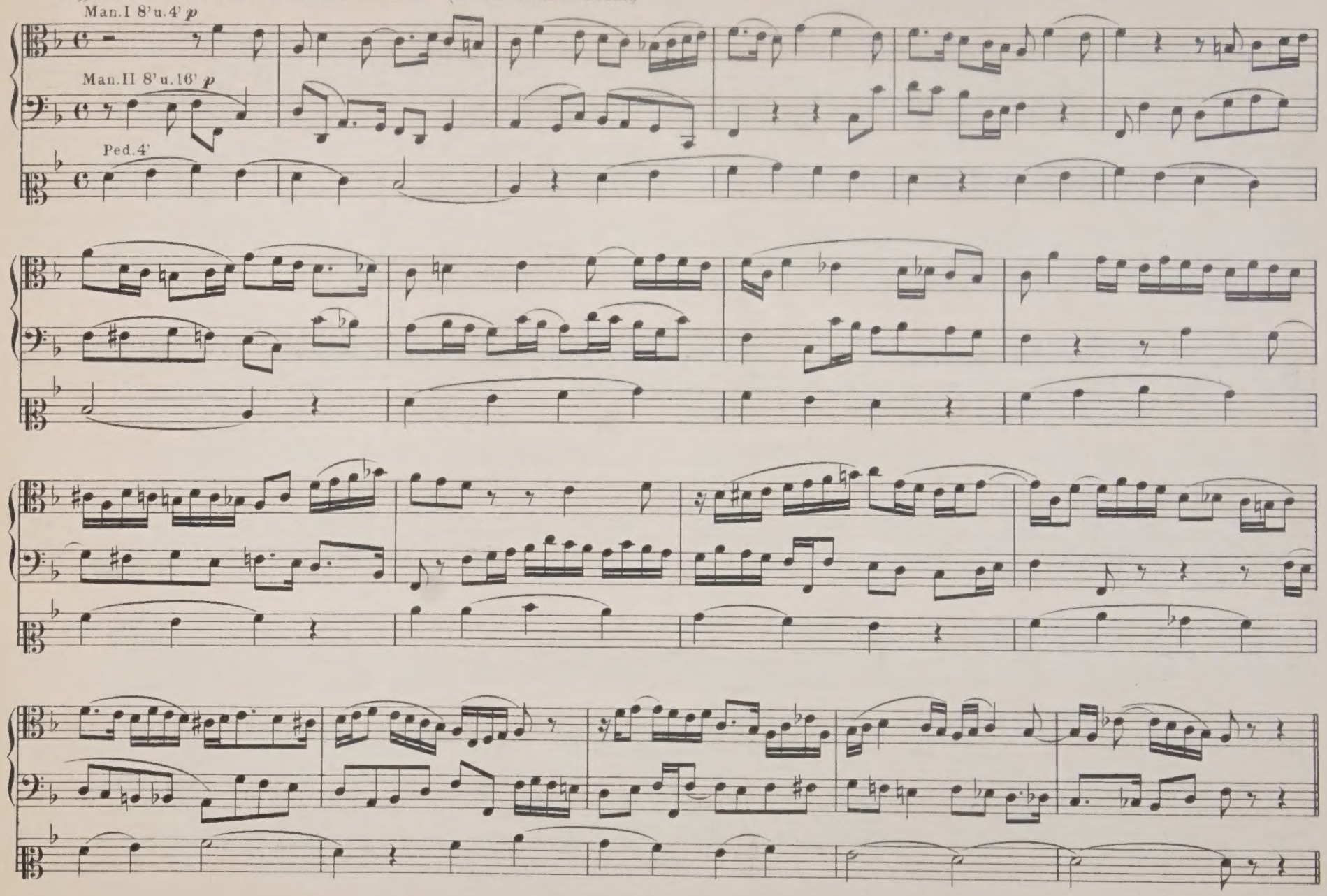

mf
mp
Choral.

Dreistimmige Choral-Bearbeitungen. (Trio's.)

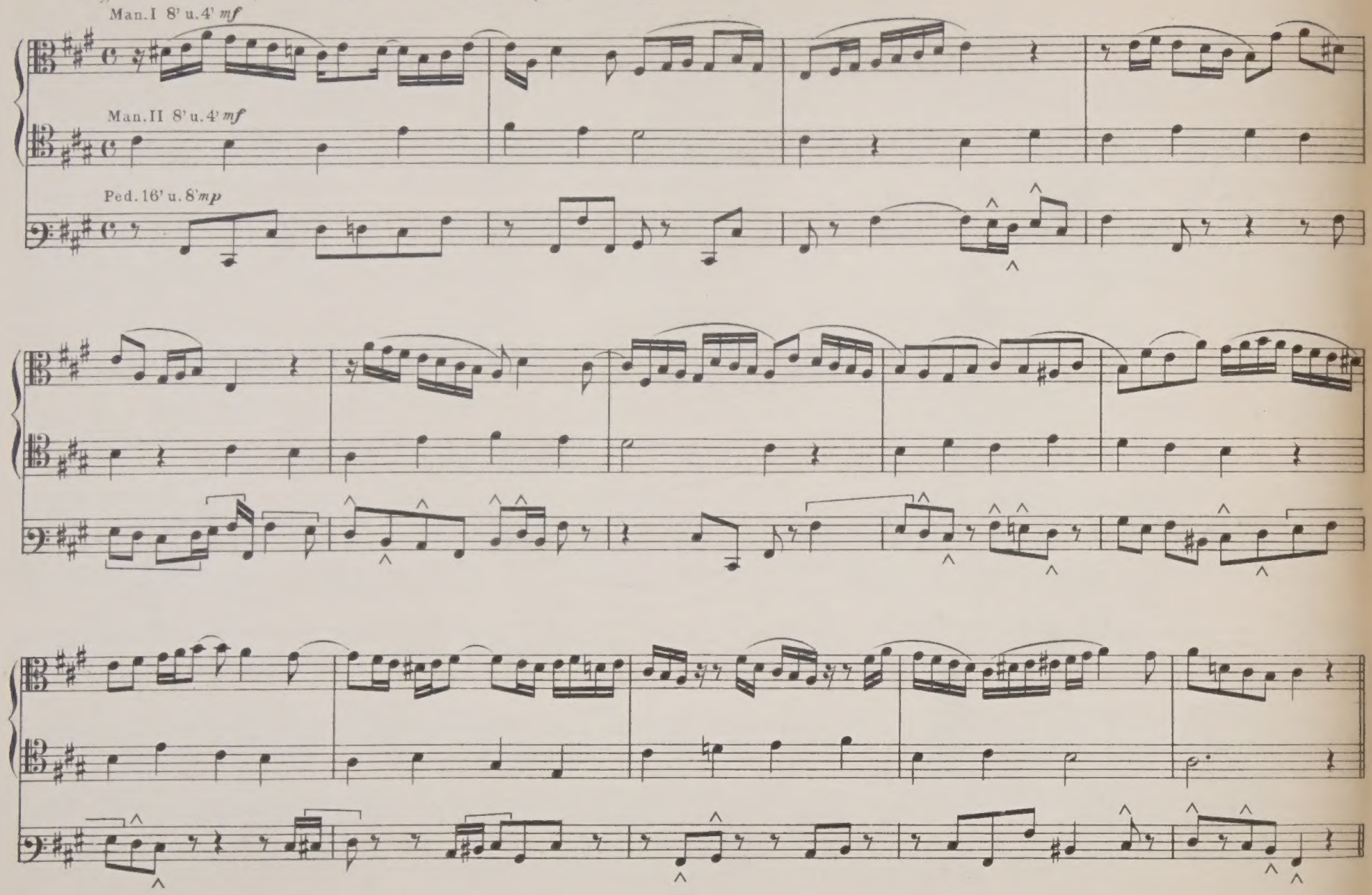
1. „Veni Creator Spiritus." (Mel. im Tenor.)



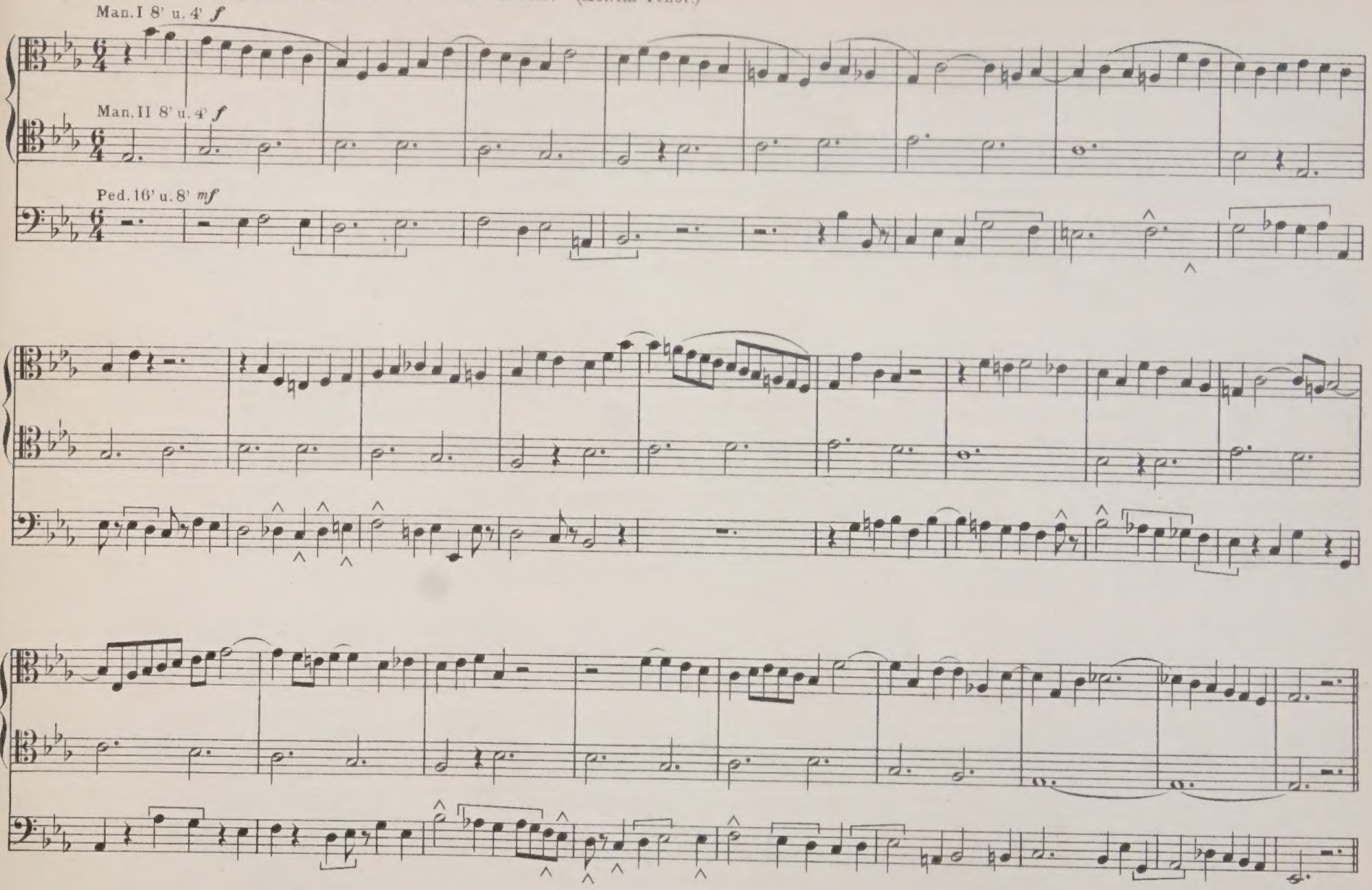
2. „Freu dich sehr o meine Seele." (Mel. im Diskant. Pedal.)



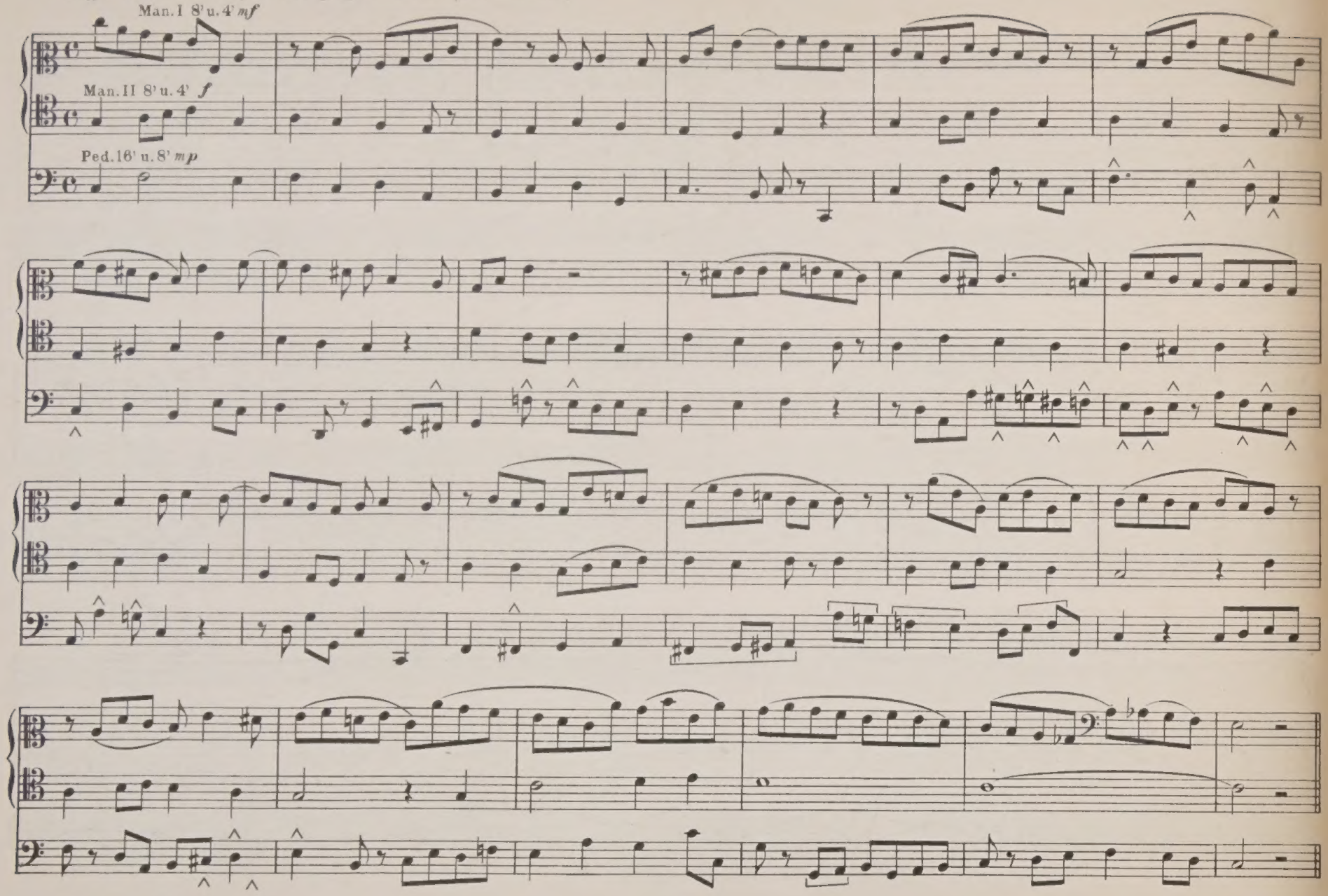
3. „Werde Licht, du Stadt der Heiden.“ (Mel. im Tenor.)



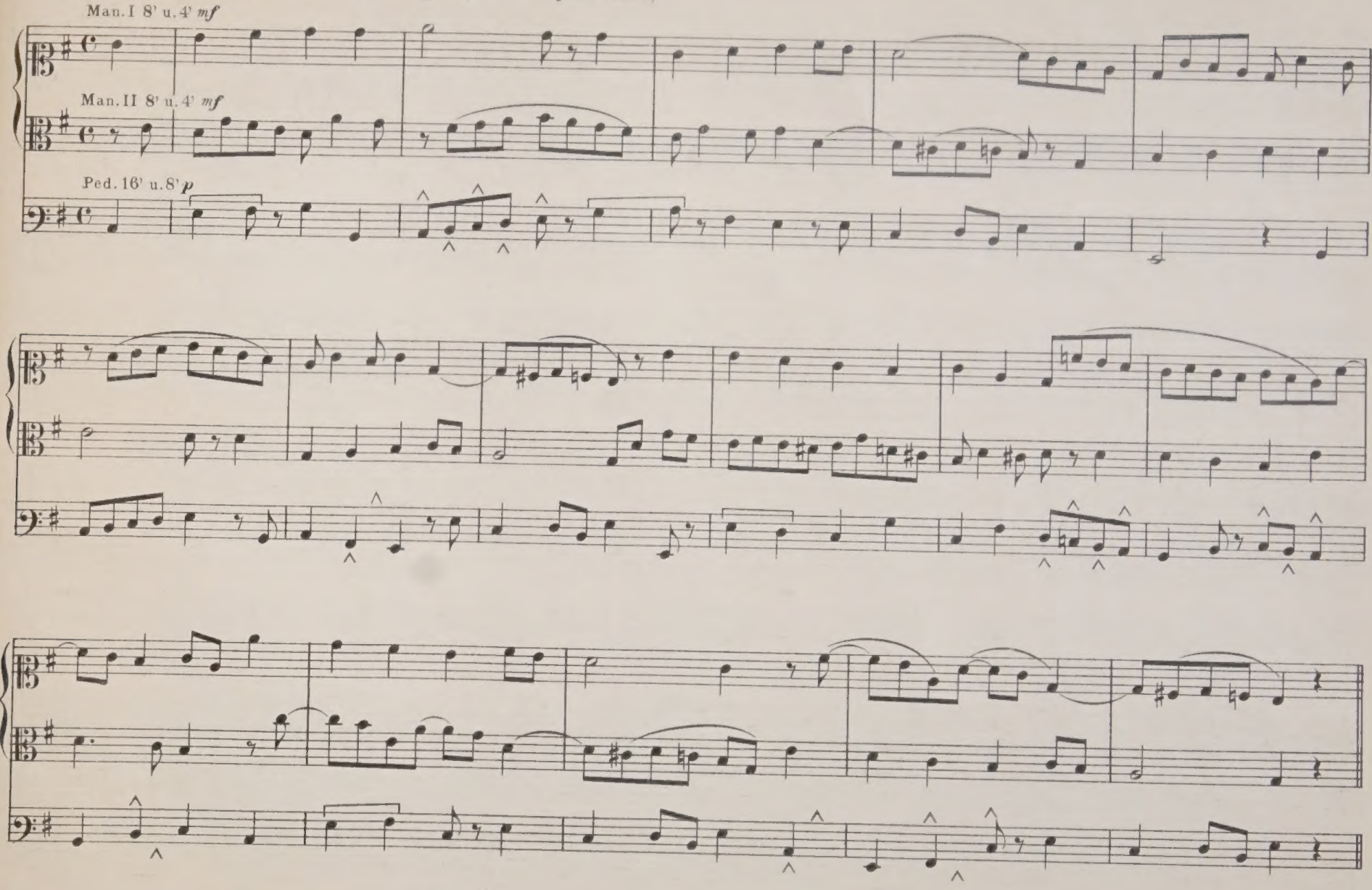
4. „Mir nach, spricht Christus unser Held." (Mel. im Tenor.)



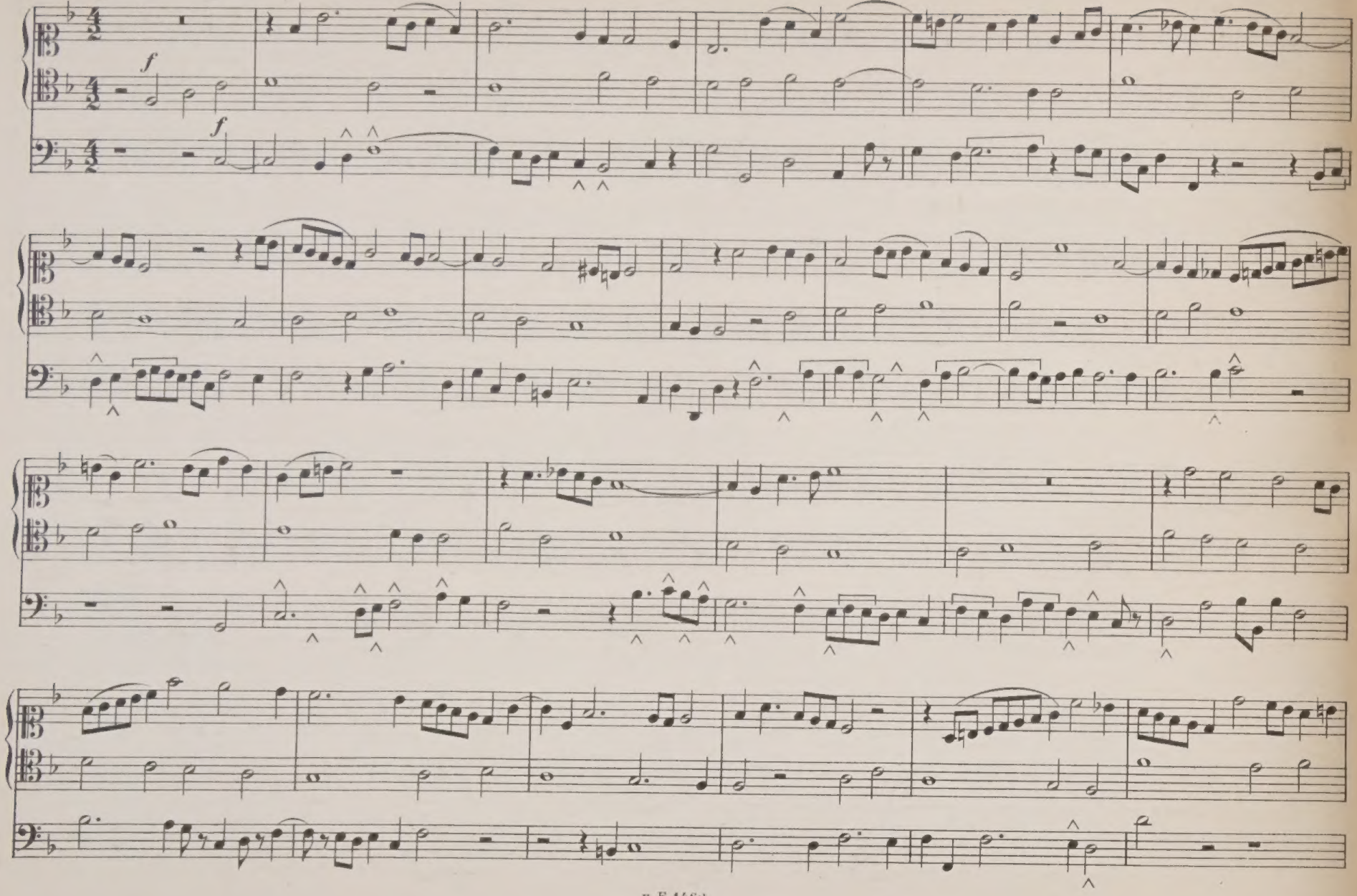
5. „Wahrer Leib, o sei gegrüsset.“ (Mel. im Tenor.)

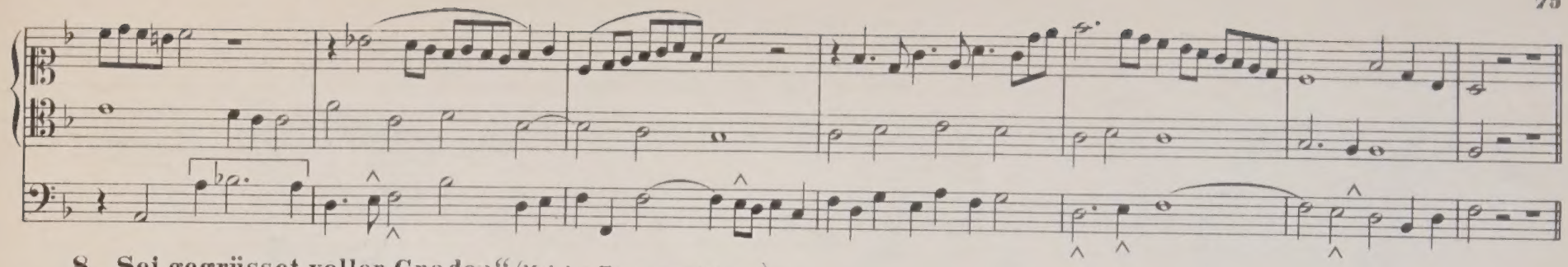


6. „O Lamm Gottes unschuldig.“ (Mel. im Sopran u. Alt.)

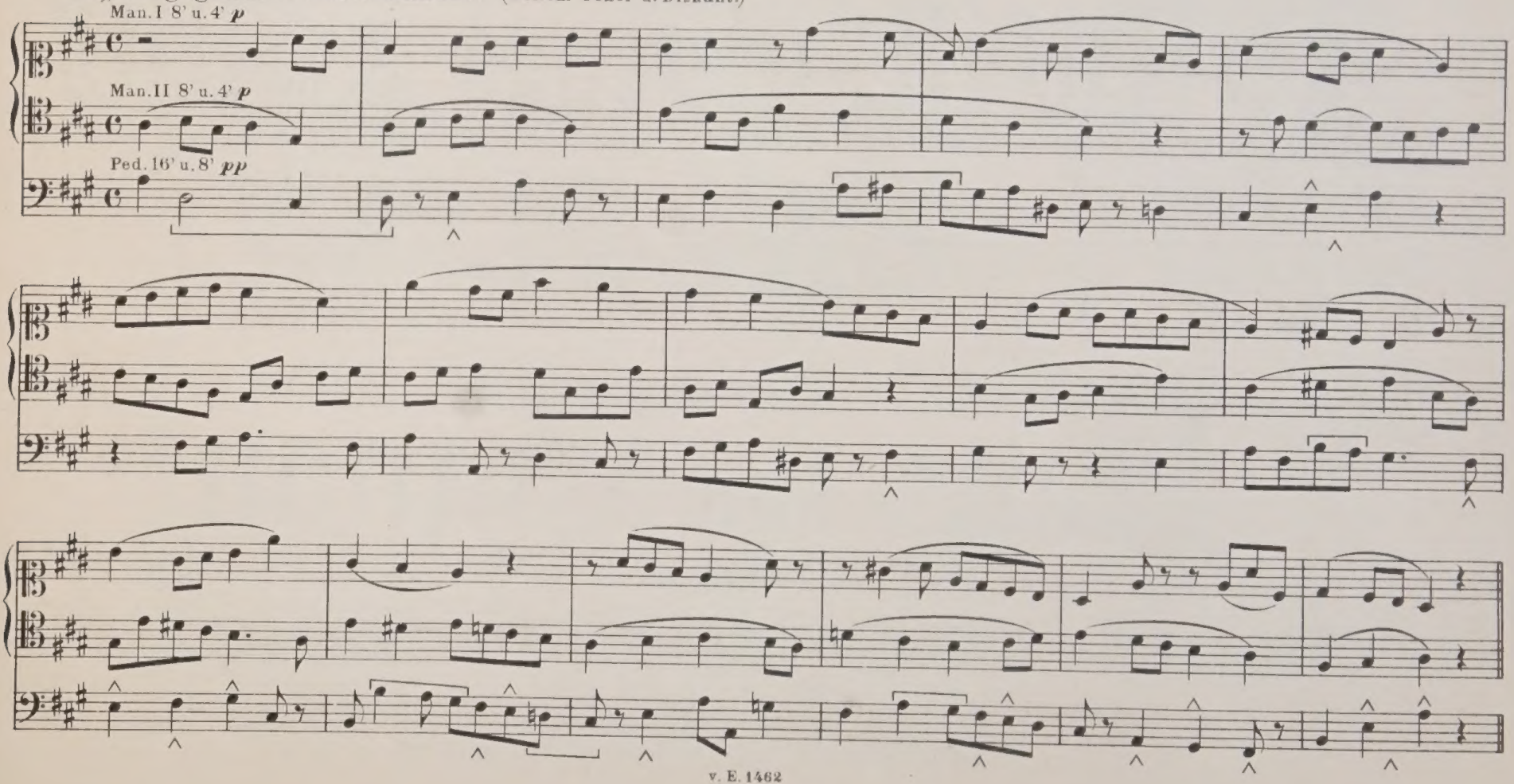


7. „Salve regina." (Mel. im Tenor.)





8. „Sei gegrüsset voller Gnaden." (Mel. im Tenor u. Diskant.)



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E. H. THORNE

Twelve Short Pieces

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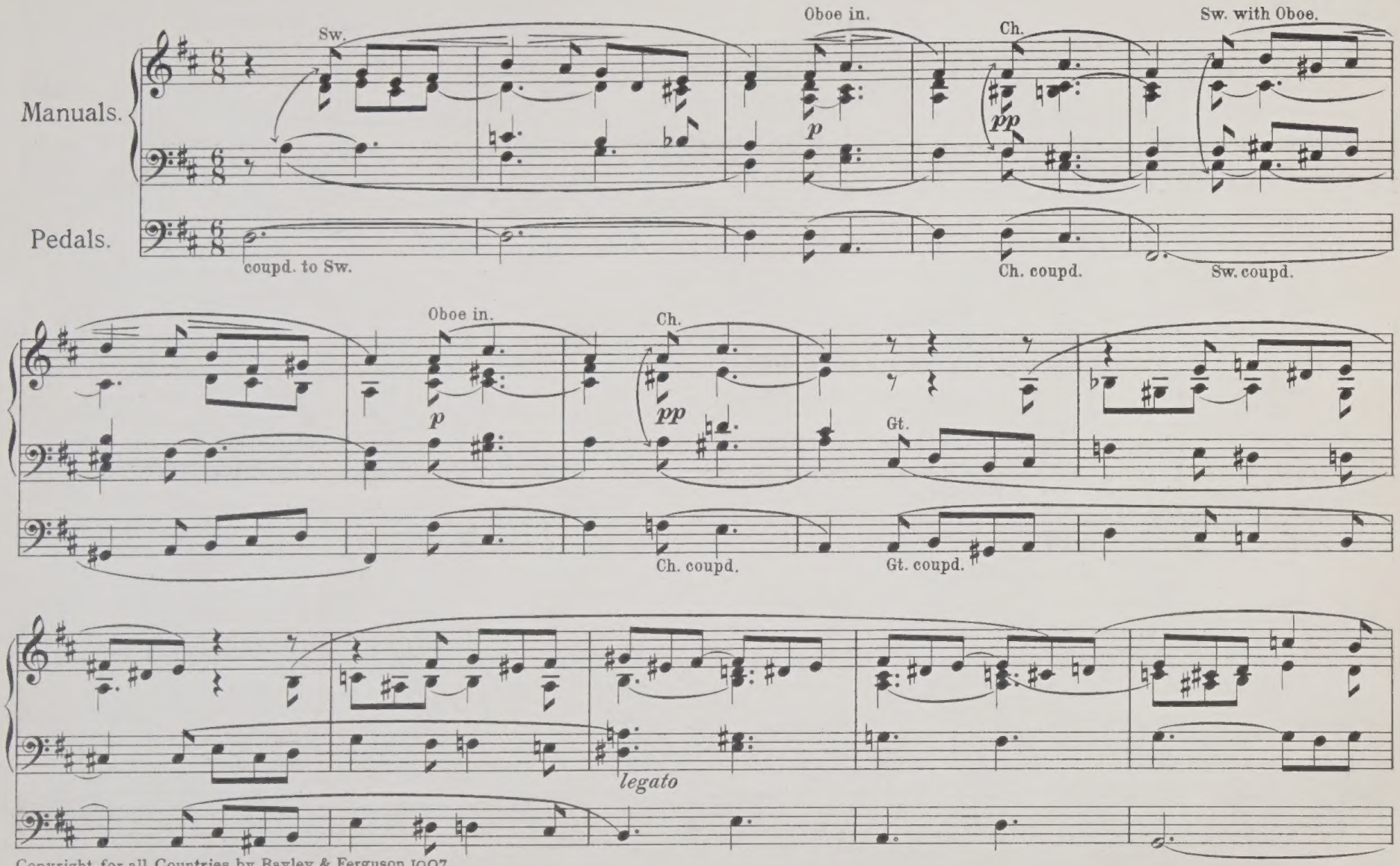
CONTENTS.

	Page
Adagio.	4
Allegretto	14
Allegretto	18
Allegretto	20
Allegro moderato.	8
Andante con moto	6
Andante con moto	16
Andante espressivo	26
Grave	5
Larghetto	2
Largo	24
Lento espressivo	12

Registration. Swell to Oboe 16, 8 & 4 ft.
Great soft Diap^{s} 8 ft.
Choir Dulciana 8 ft.
Ped. Bourdon 16 ft.

Larghetto.

E. H. THORNE.



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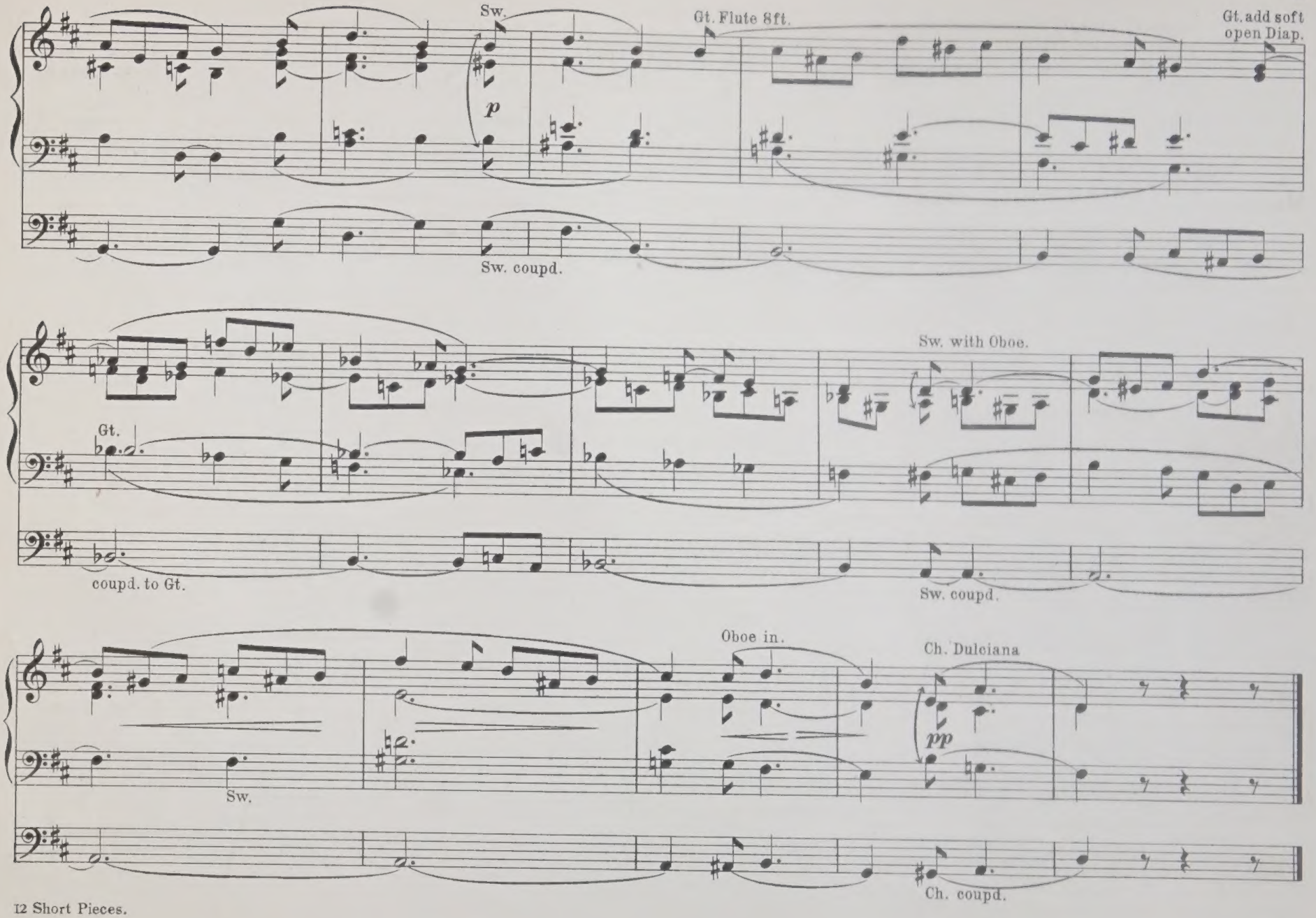
Sw.
Gt. Flute 8ft.
Gt. add soft open Diap.
p
Sw. coupd.
Gt.
Sw. with Oboe.
coupd. to Gt.
Sw. coupd.
Oboe in.
Ch. Dulciana
pp
Sw.
Ch. coupd.

Adagio.

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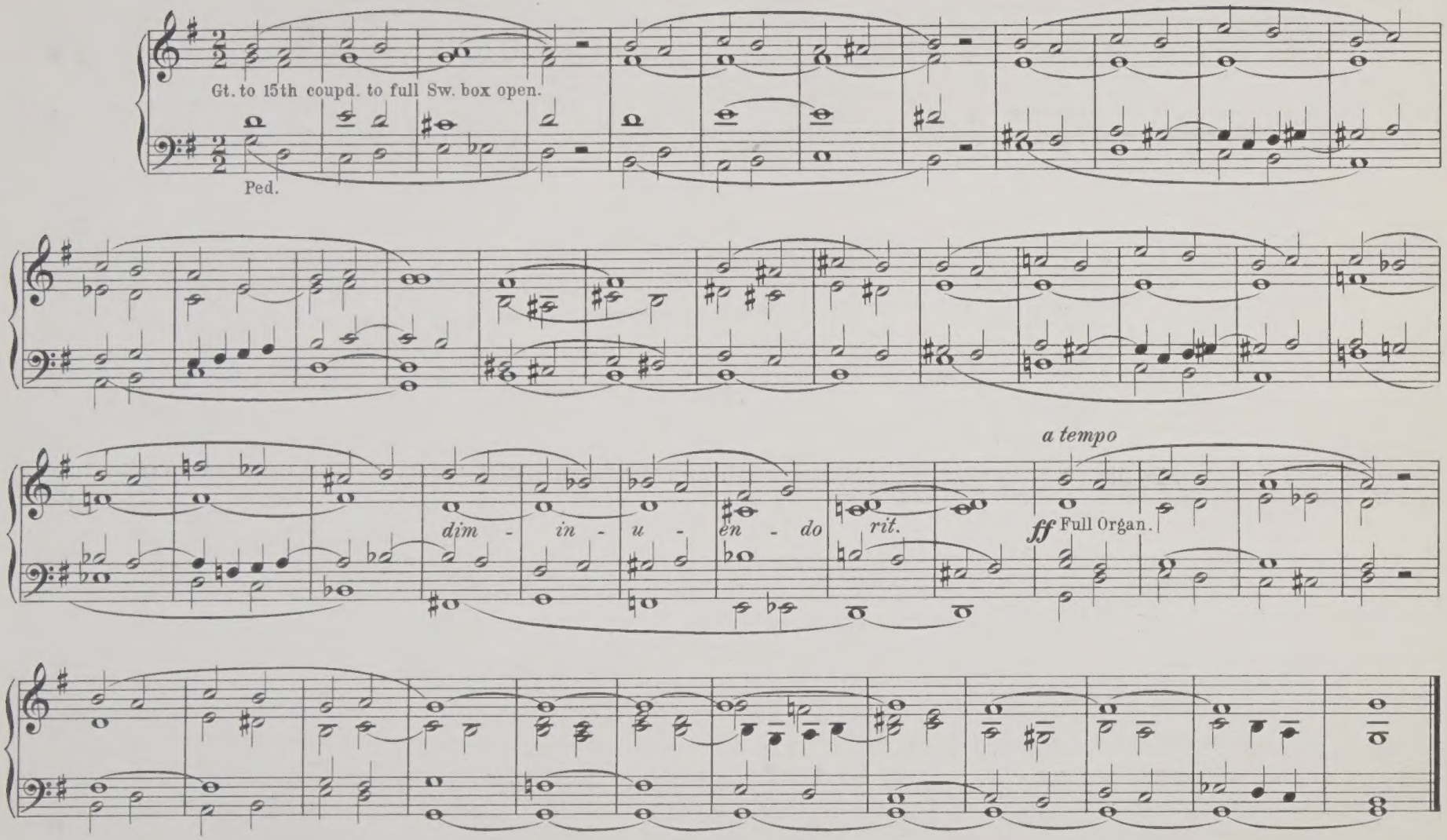

Grave.

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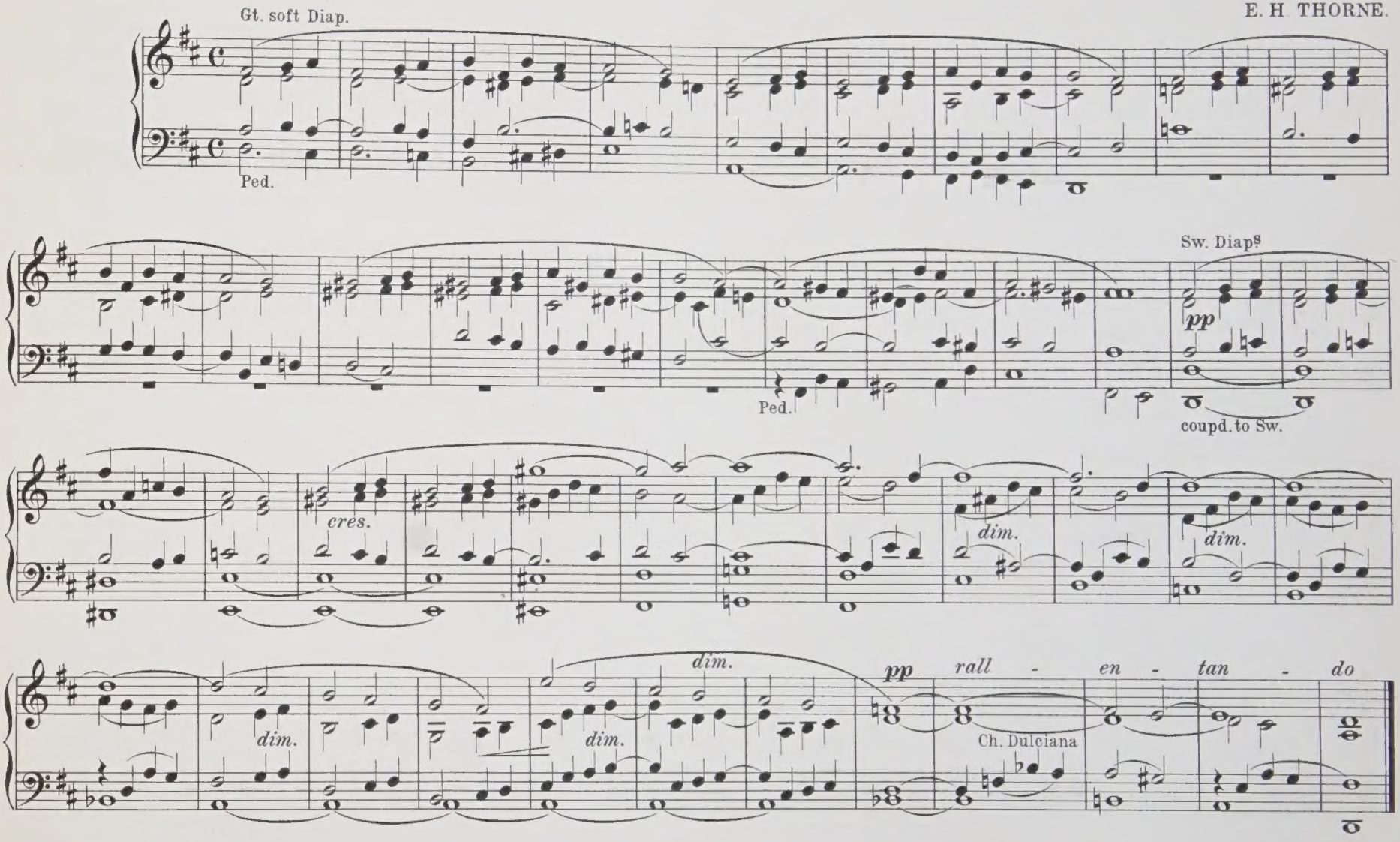
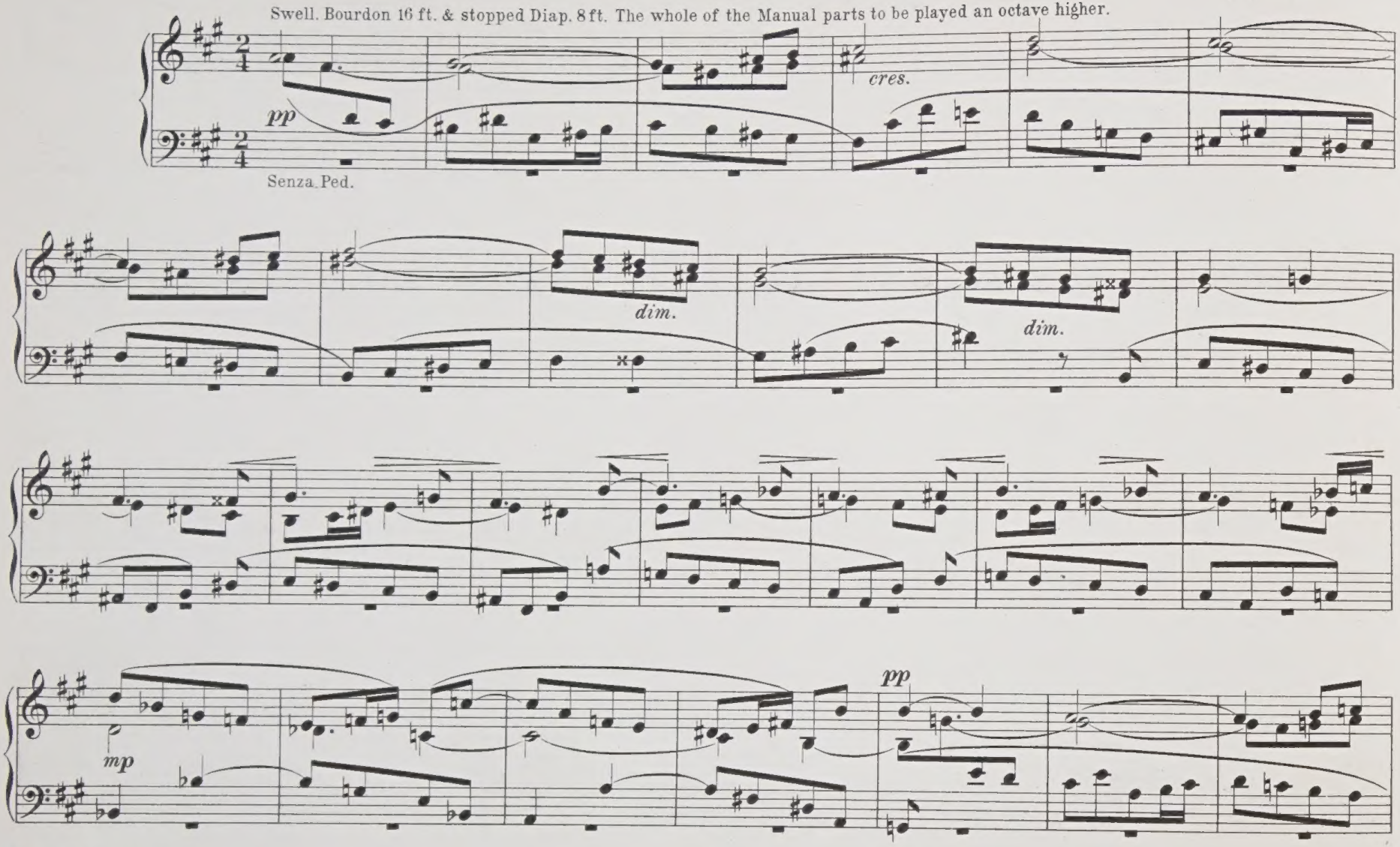
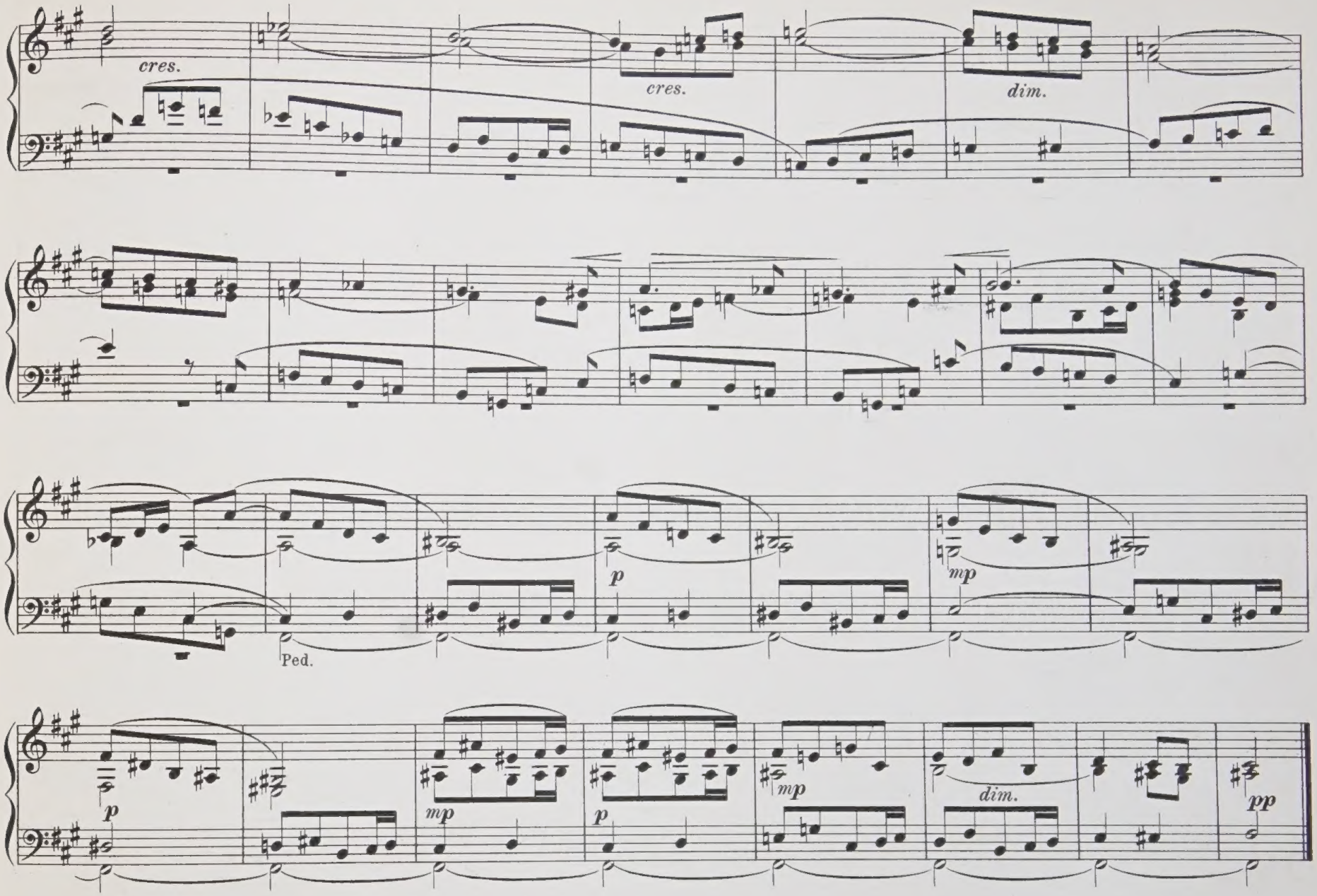


Andante con moto.

E. H. THORNE.



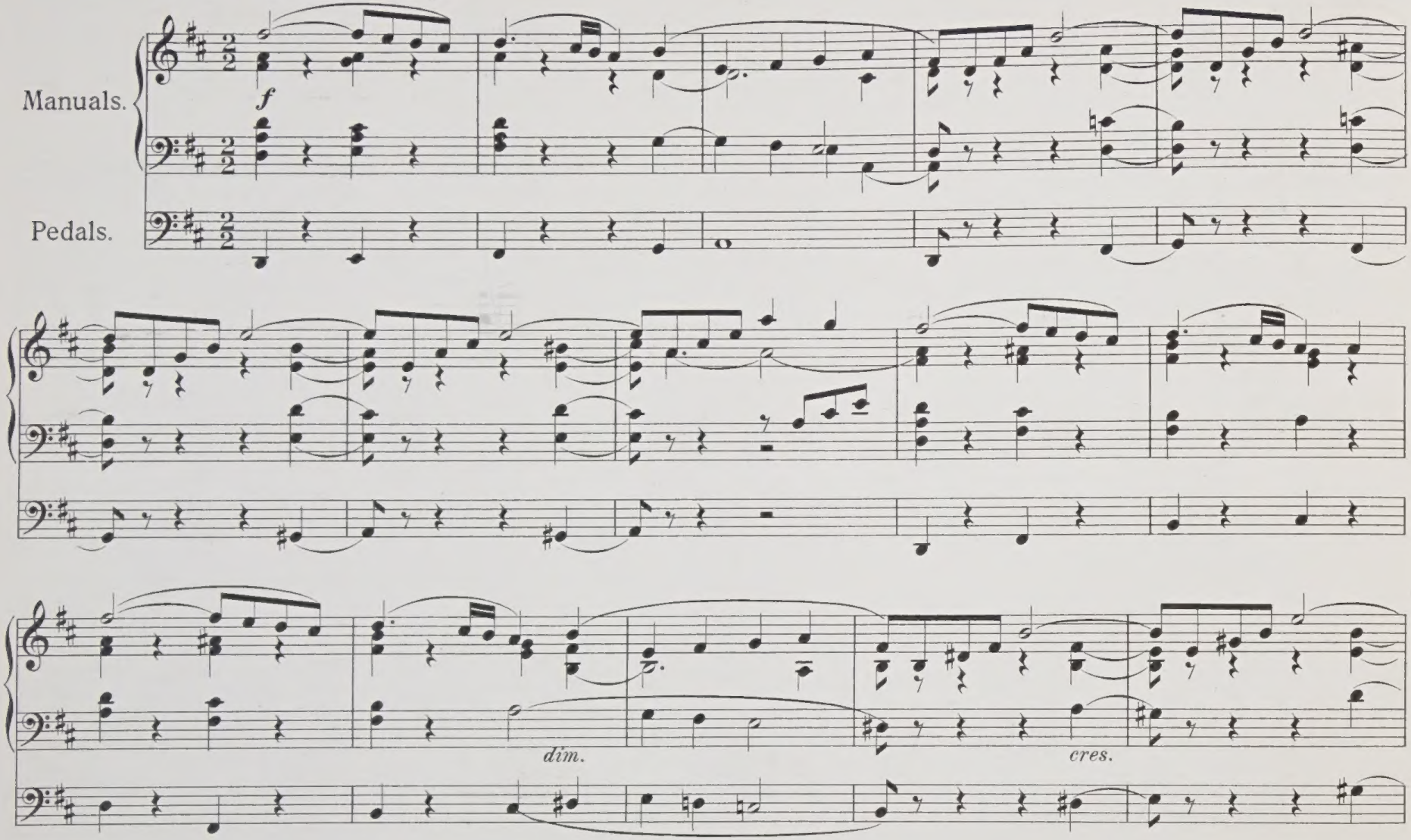

cres.
cres.
dim.
p
mp
Ped.
p
mp
p
mp
dim.
pp

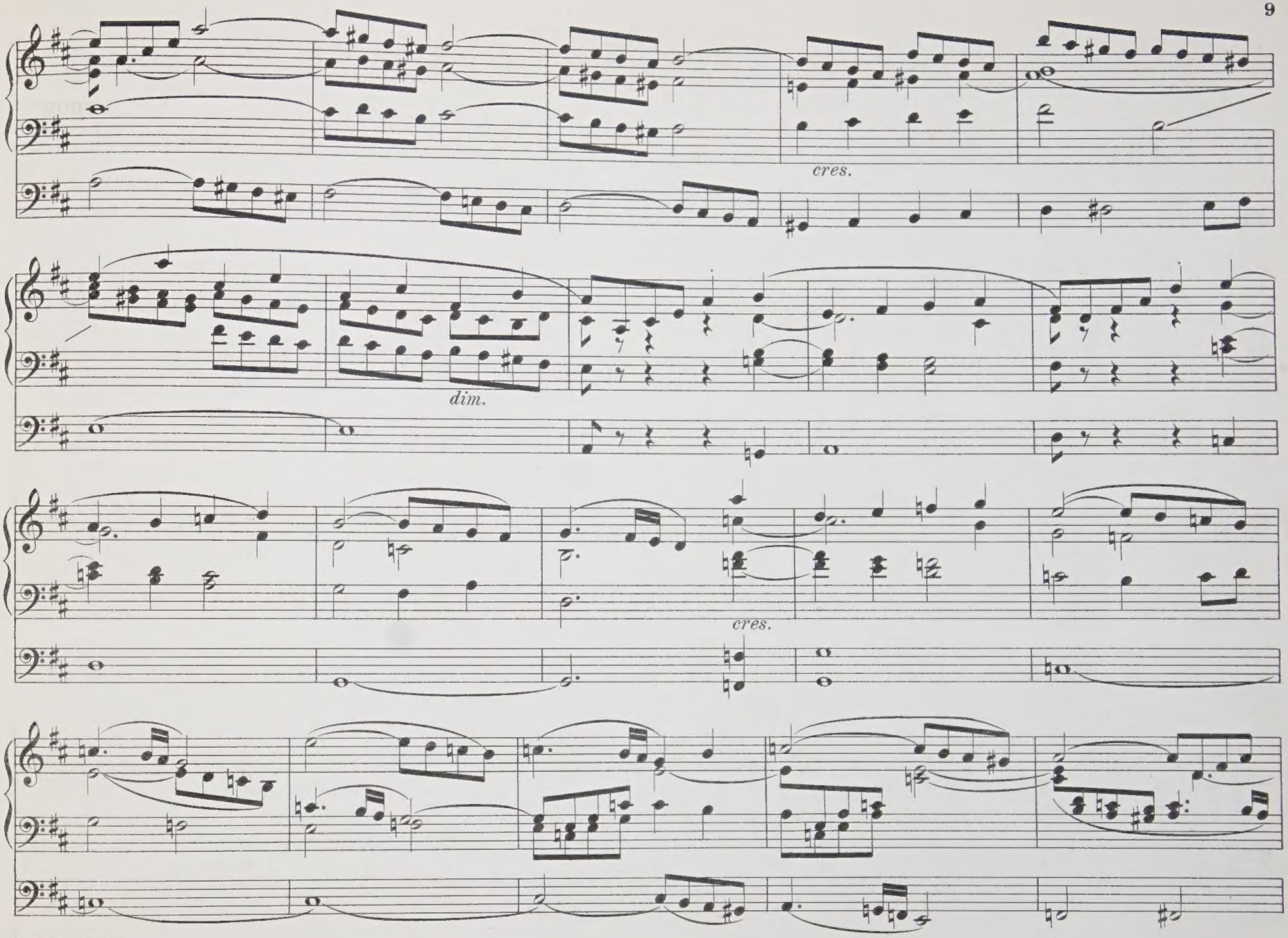
Allegro moderato.

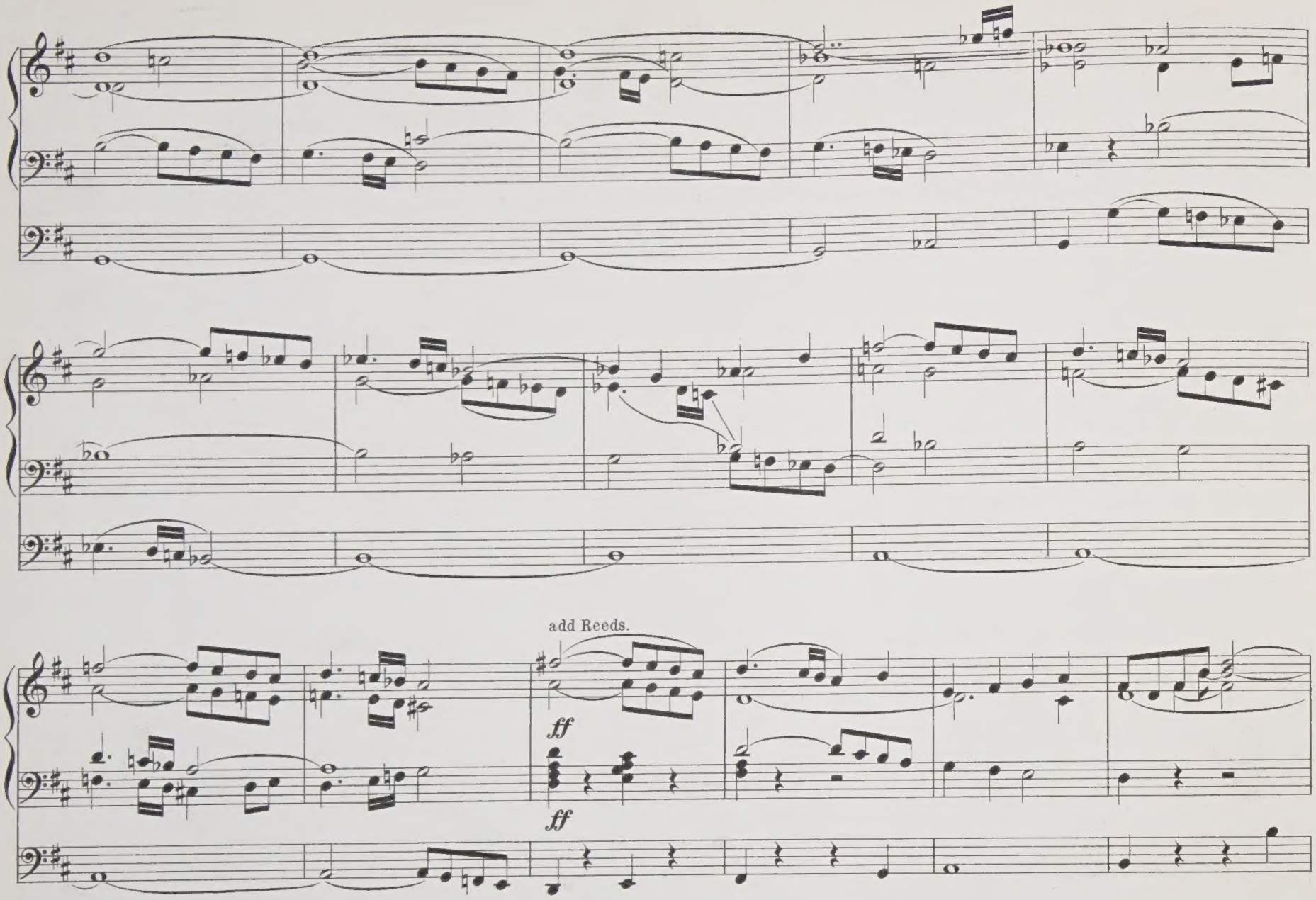
For Loud Organ.

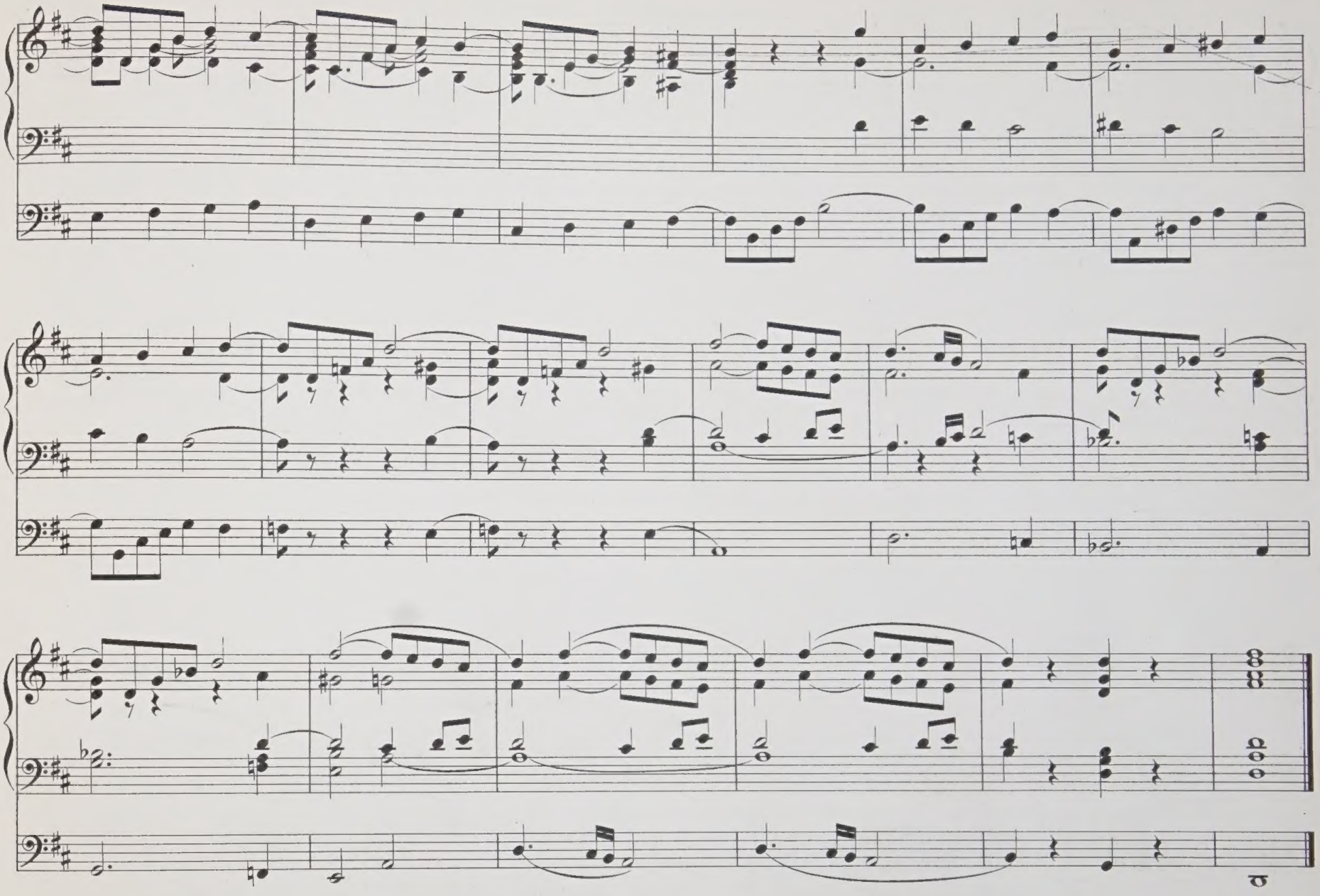
E. H. THORNE.

Gt. to 15th with Full Swell, box open.



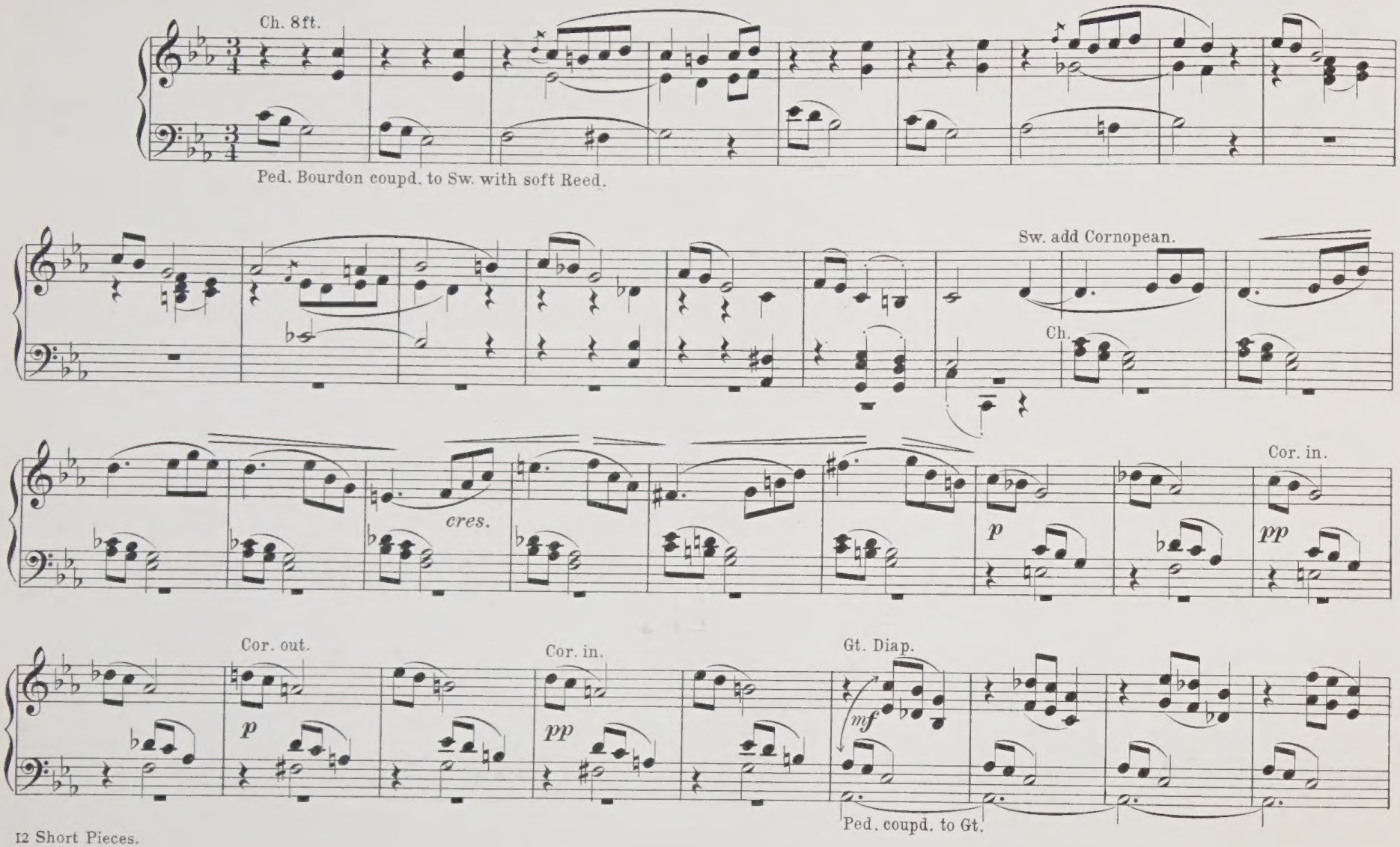

cres.
dim.
cres.

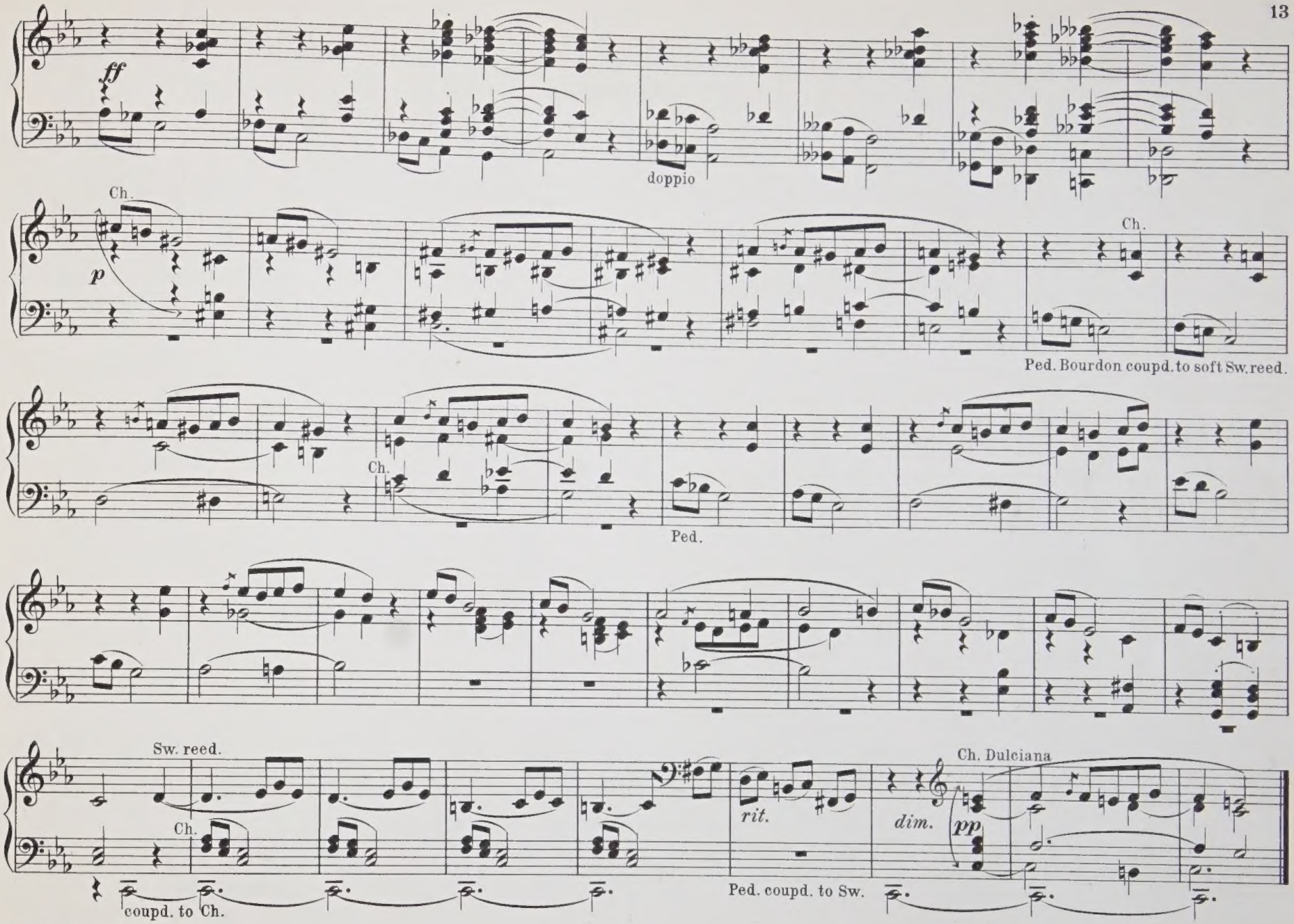

add Reeds.
ff
ff



Lento espressivo.

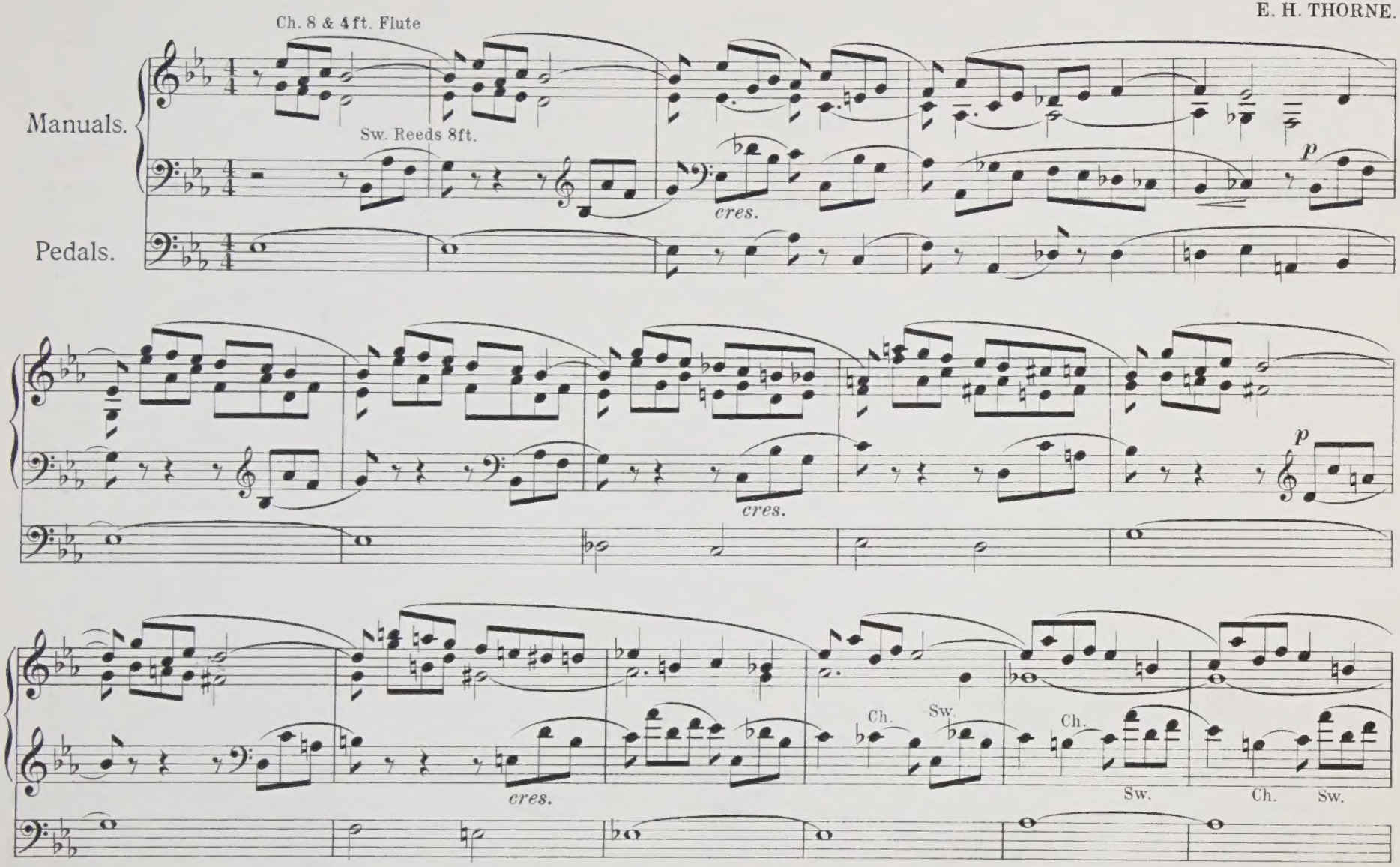
E. H. THORNE.

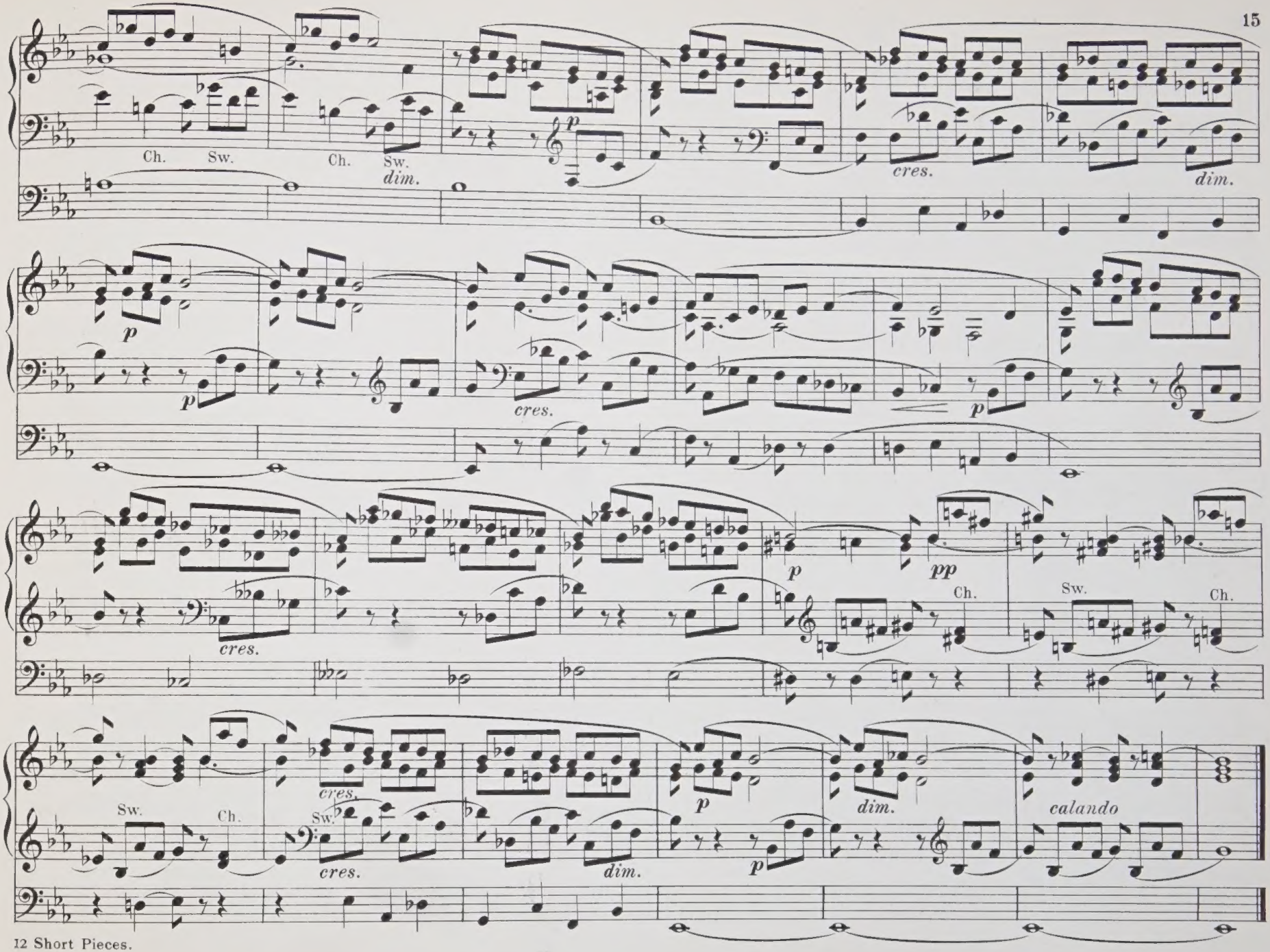



ff
doppio
Ch.
p
Ch.
Ped. Bourdon coupd. to soft Sw. reed.
Ch.
Ped.
Sw. reed.
Ch.
rit.
dim.
pp
Ch. Dulciana
coupd. to Ch.
Ped. coupd. to Sw.

Allegretto.

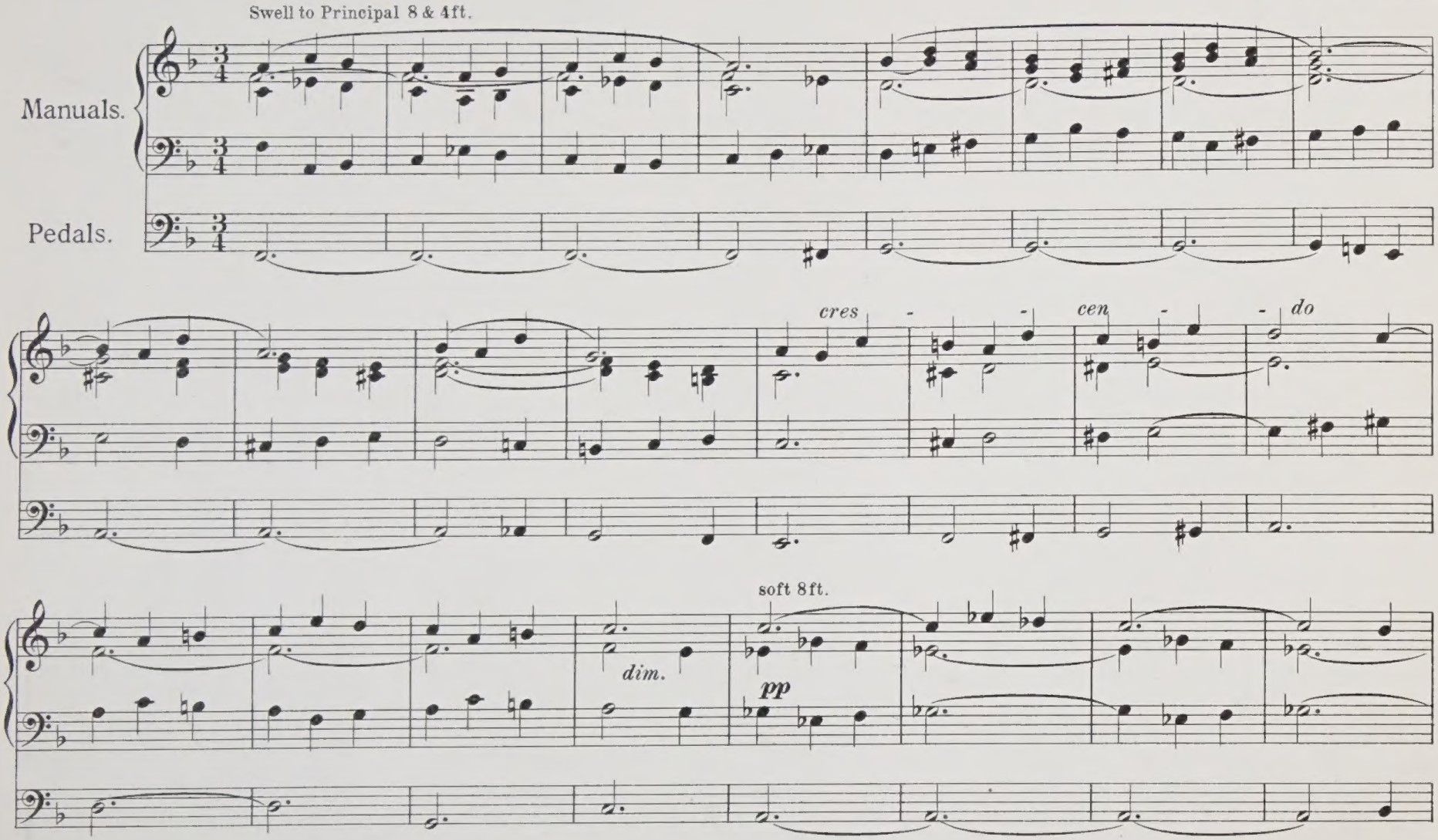
E. H. THORNE.

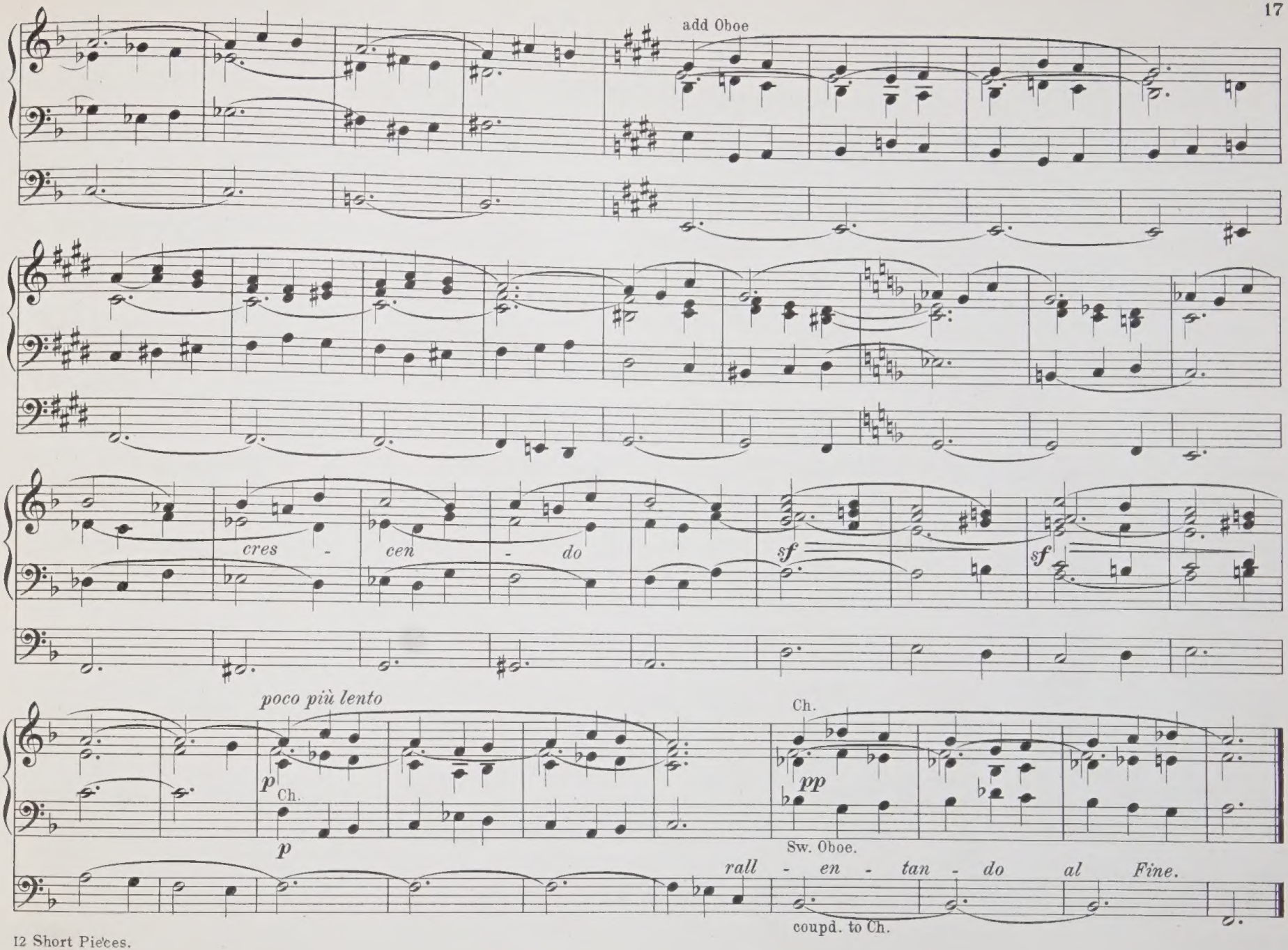



Ch.
Sw.
Ch.
Sw.
dim.
p
cres.
dim.
p
p
cres.
p
cres.
p
pp
Ch.
Sw.
Ch.
Sw.
Ch.
cres.
Sw.
cres.
dim.
p
p
dim.
calando

Andante con moto.

E. H. THORNE.

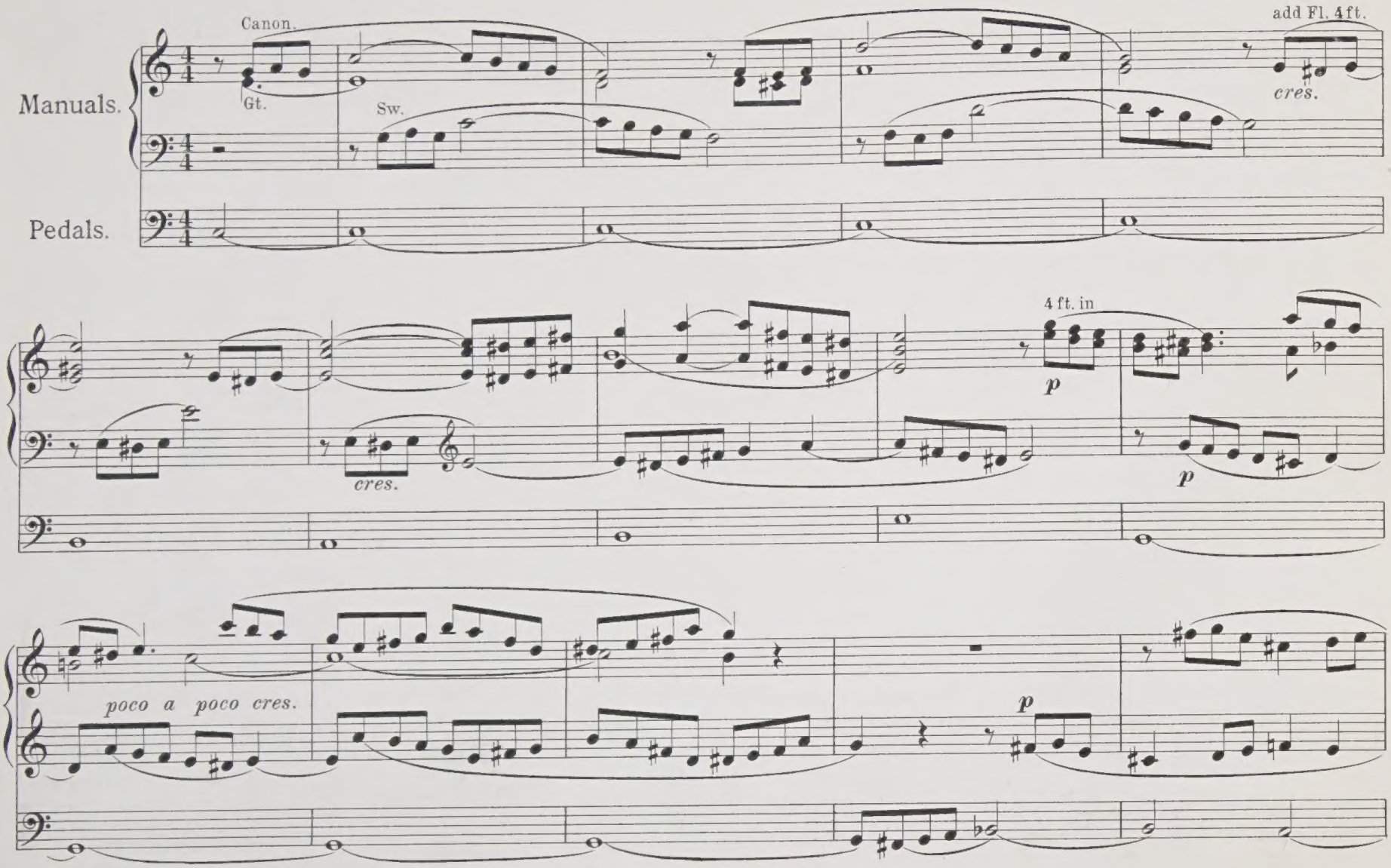


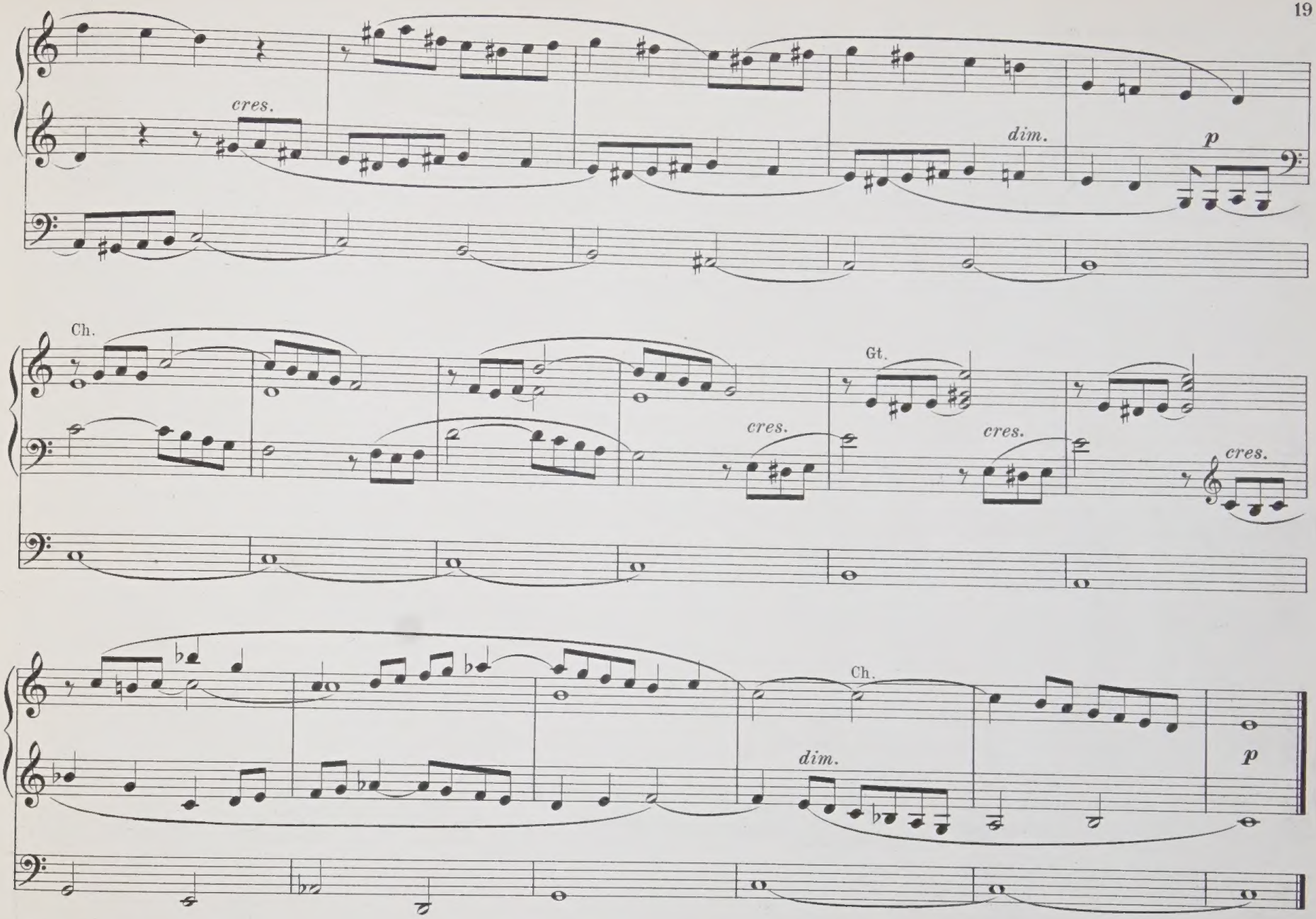

add Oboe
cres - cen - do
sf
sf
poco più lento
p
Ch.
p
Ch.
pp
Sw. Oboe.
rall - en - tan - do al Fine.
coupd. to Ch.

Registration. Sw. 8 ft. with reeds. Gt. St. Diapason. Ch. 8 ft.

Allegretto.

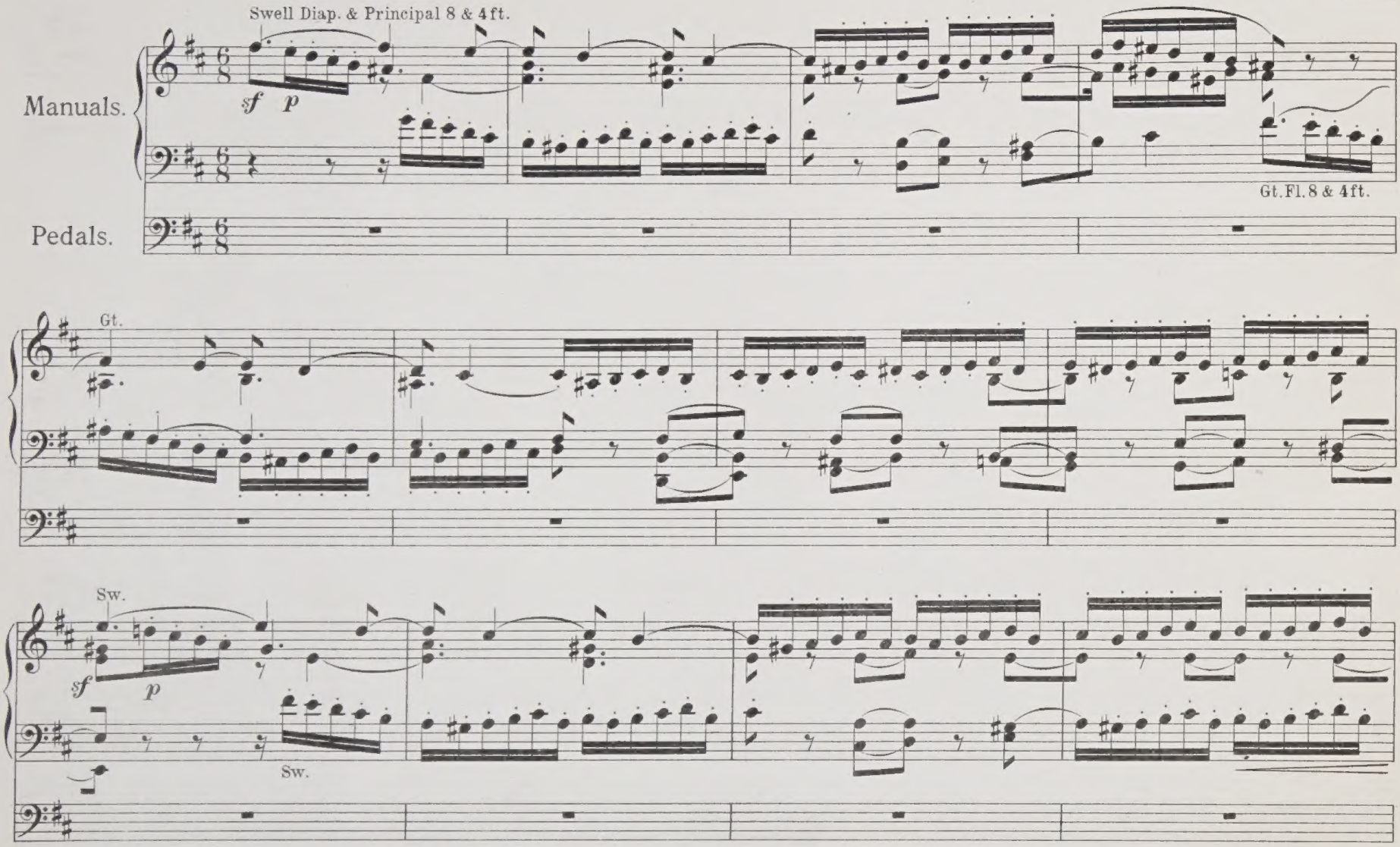
E. H. THORNE.

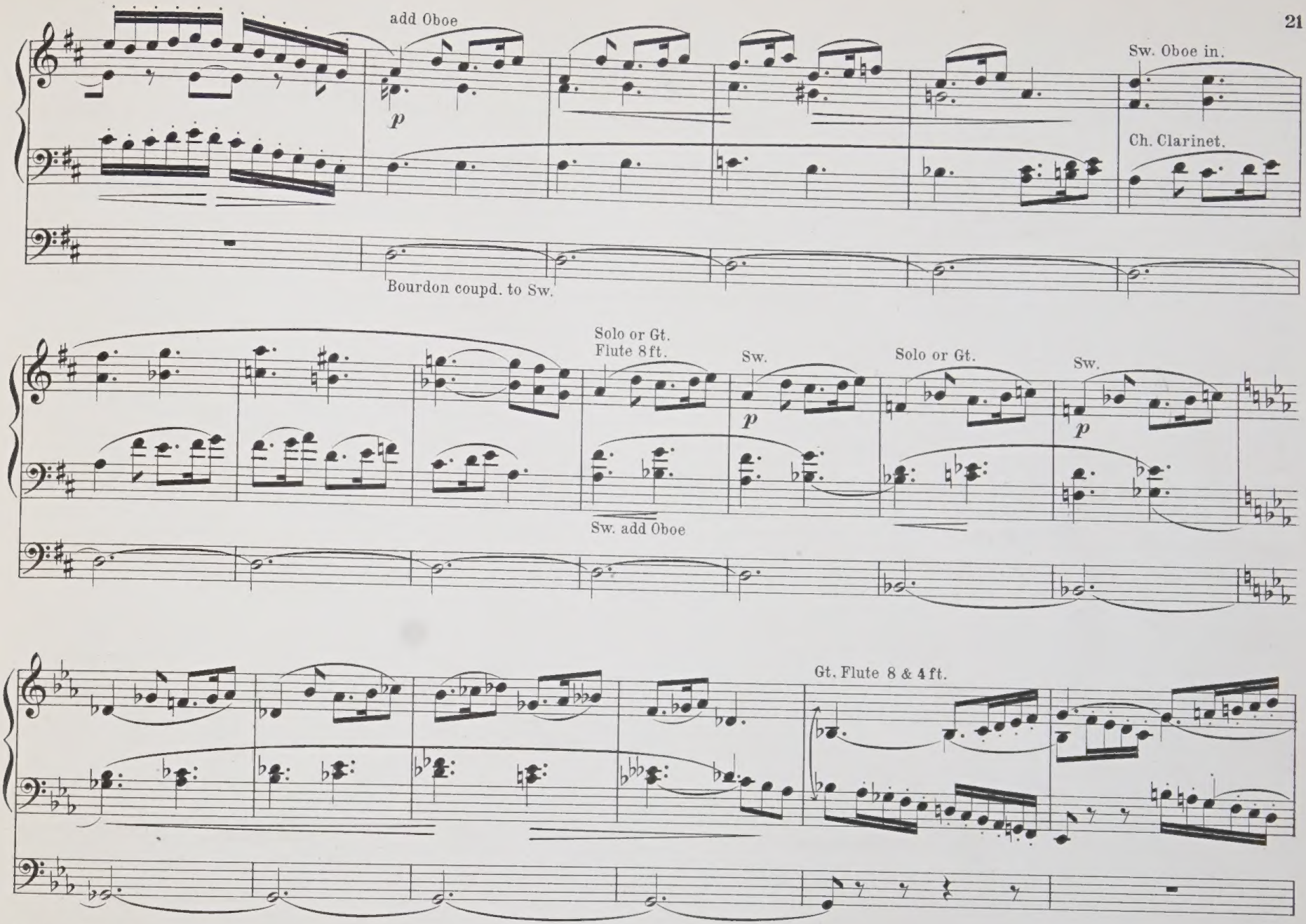


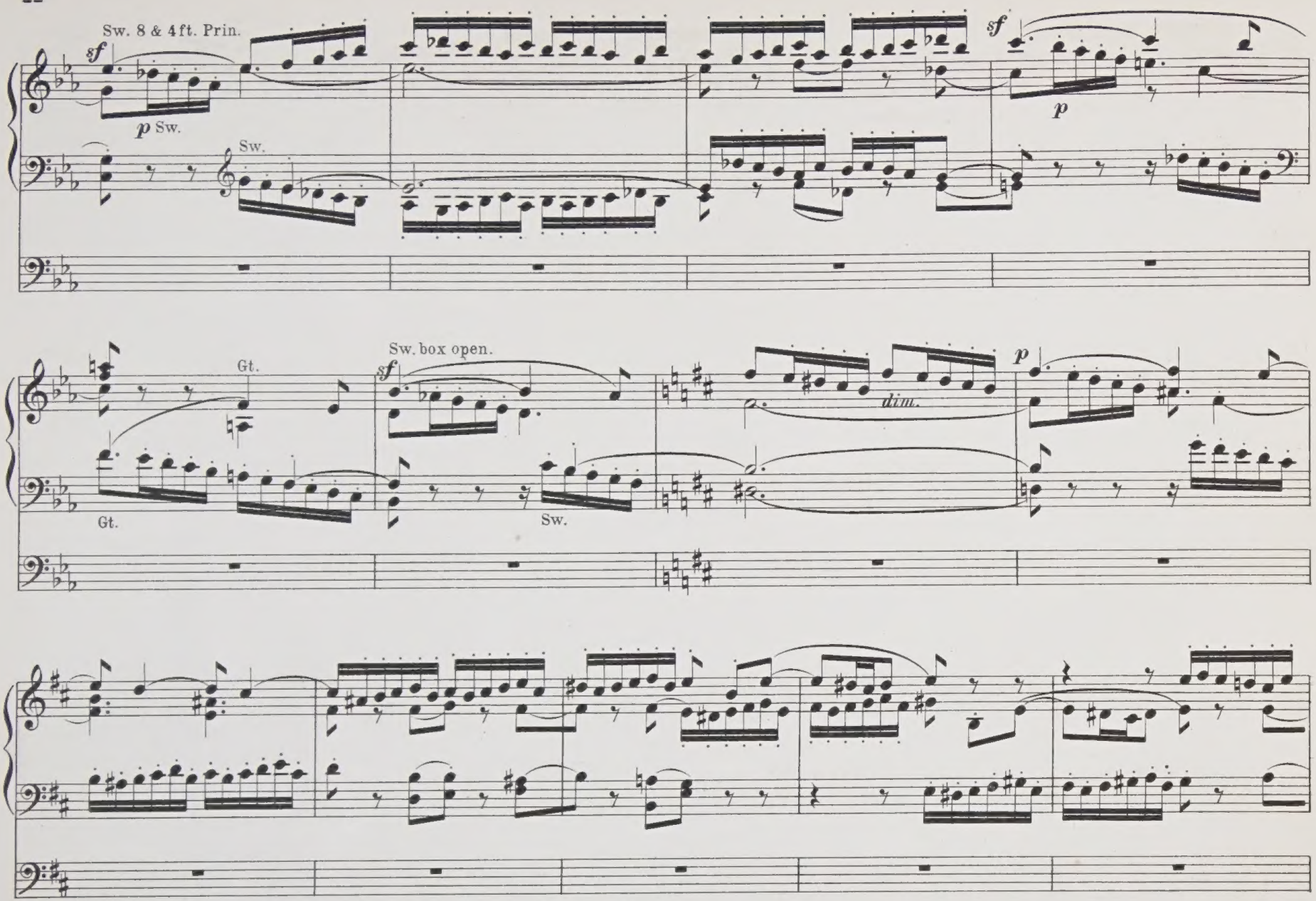

cres.
dim.
p
Ch.
Gt.
cres.
cres.
cres.
Ch.
dim.
p

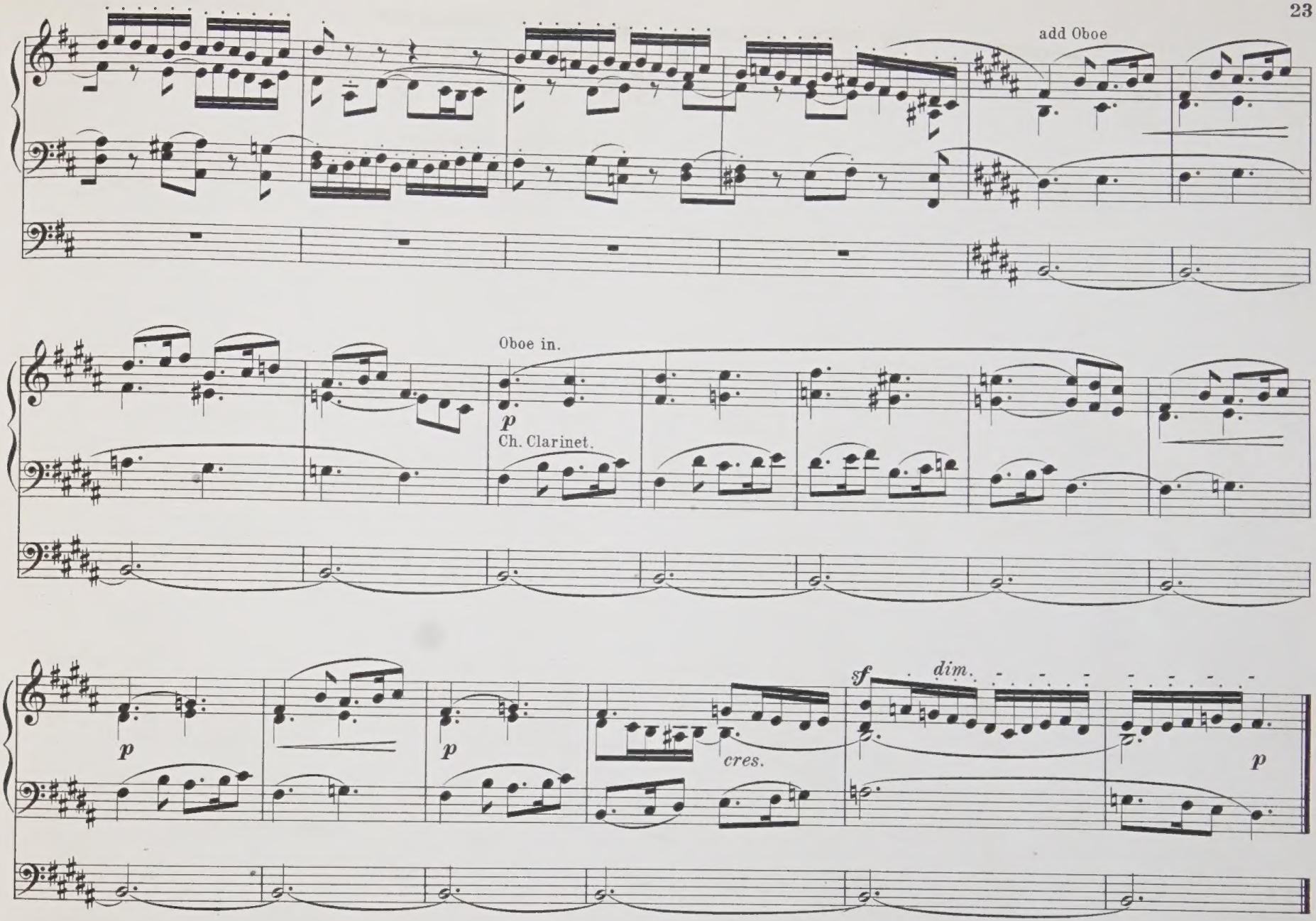
Allegretto.

E. H. THORNE.



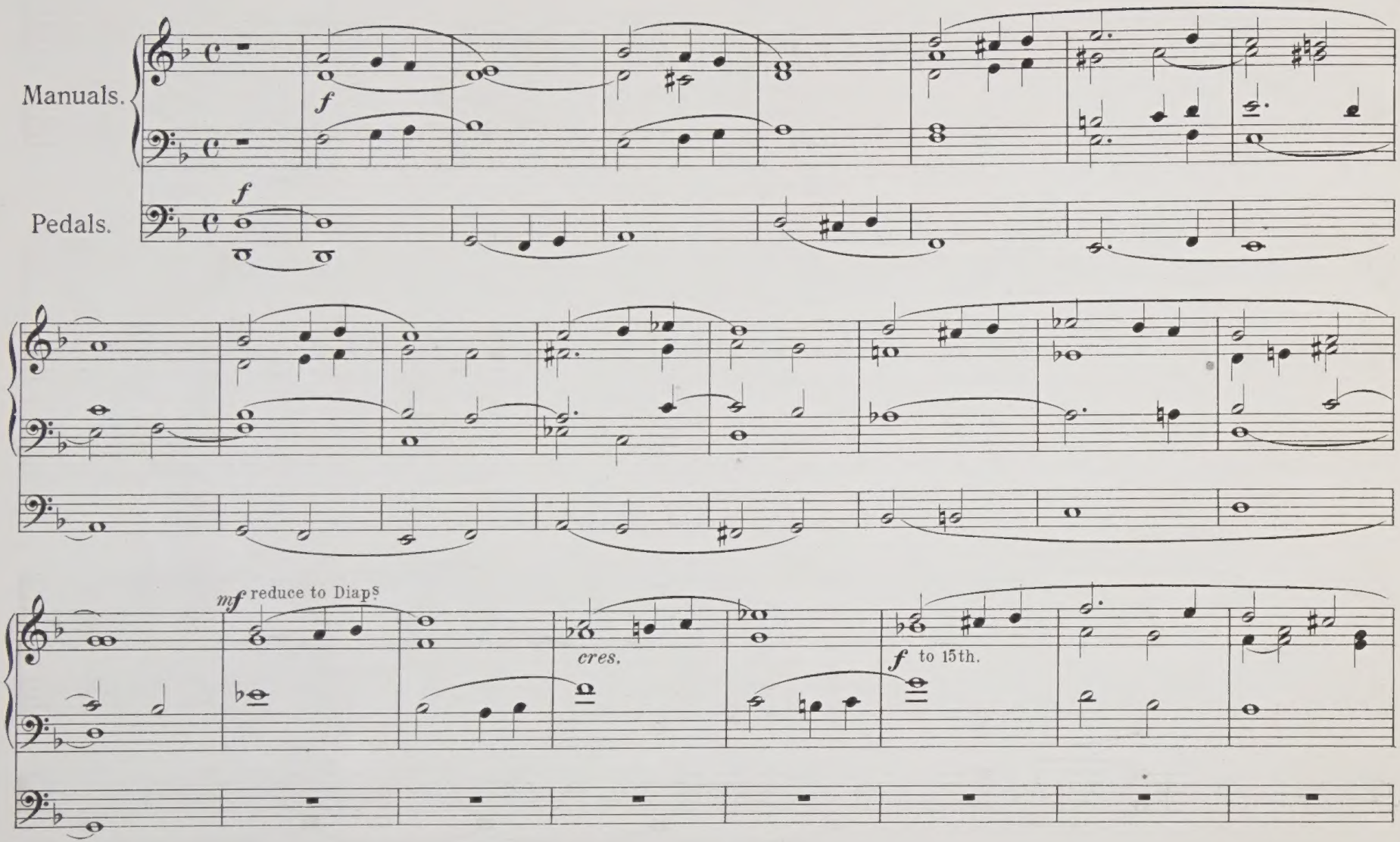

add Oboe
p
Sw. Oboe in.
Ch. Clarinet.
Bourdon coupd. to Sw.
Solo or Gt.
Flute 8 ft.
Sw.
p
Solo or Gt.
Sw.
p
Sw. add Oboe
Gt. Flute 8 & 4 ft.

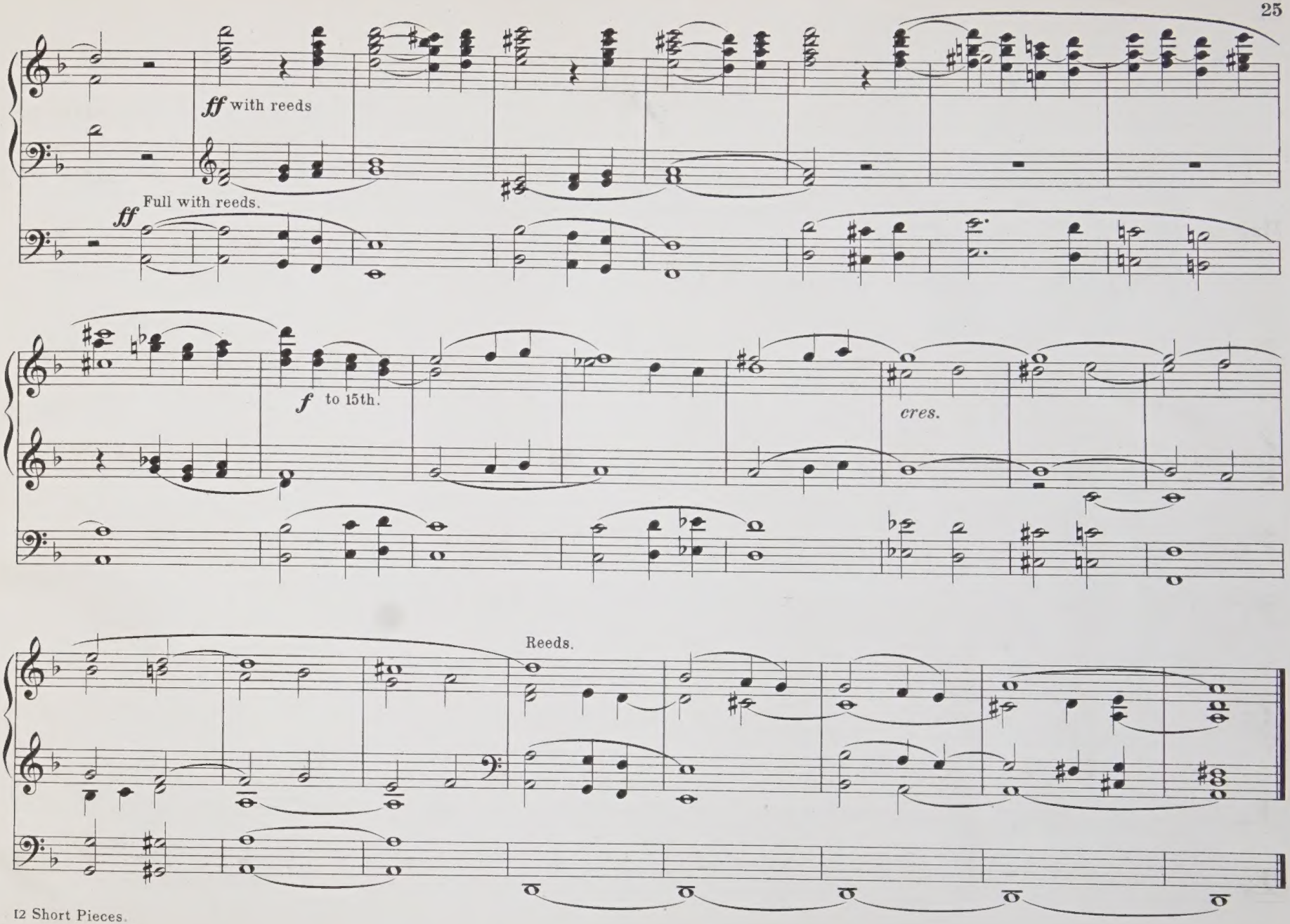

Sw. 8 & 4 ft. Prin.
sf
p Sw.
Sw.
sf
p
Gt.
Sw. box open.
sf
dim.
p
Gt.
Sw.


add Oboe
Oboe in.
p
Ch. Clarinet.
p
p
cres.
sf
dim.
p

Largo.

E. H. THORNE.

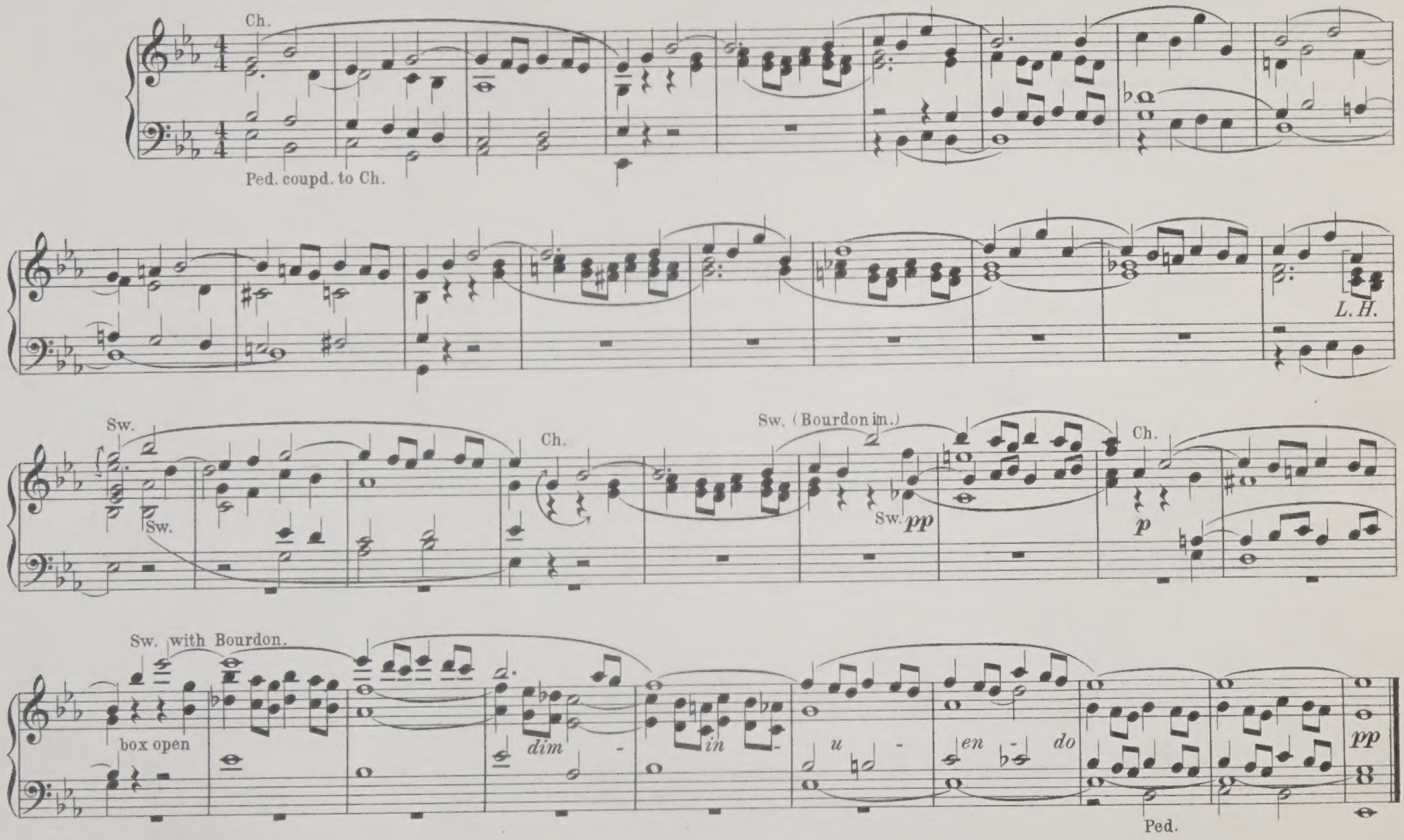



ff with reeds
ff
Full with reeds.
f to 15th.
cres.
Reeds.

Registration. Ch. 8ft. / Sw. Bourdon & Std. Diap. / Ped. Bourdon.

Andante espressivo.

E. H. THORNE.



DATE DUE SLIP

F. 255	

M 11 C38 V94 C38
CECIL THEOPHANIA 1782-1879
TWELVE VOLUNTARIES FOR THE
ORGAN/
39777117 MUSIC

000016192445

M 11 C38 V94 C38
Cecil, Theophania, 1782-1879.
Twelve voluntaries for the
organ /
39777117 MUSIC

C6299